

MUSIC & DRAMA

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To our BF's and SC's

Thanks

To our Best Friends and Severest Critics, the Music Editors and Writers who voted in *Musical America's* Third National Radio Poll . . .

Our appreciation for your awarding NBC musical programs and artists with 10 first-place honors and 19 second- and third-places—19 more than any other broadcaster.

Your intelligent appraisal of music on the air—your efforts to keep your readers conscious of what radio offers them that is best—fosters the continuance of that best music.

NBC Musical Programs and Artists Honored by National Poll of Music on the Air—

Outstanding Musical Event of the Year

Radio Production of *La Bohème*
Conducted by Toscanini—First Place

Symphony Orchestra

NBC Symphony

Symphony Conductor Regularly Featured

Arturo Toscanini**—First Place

Guest Symphony Conductor

Sir Thomas Beecham—First Place
Bruno Walter
Dimitri Mitropoulos

Program Conductor

Donald Voorhees—First Place
Frank Black

Orchestra with Featured Soloists

Telephone Hour**—First Place
NBC Concert Orchestra

Small Ensemble

First Piano Quartet

Musical Variety

Album of Familiar Music—First Place
Westinghouse Program

Woman Singer Regularly Featured

Gladys Swarthout*—First Place
Eleanor Steber
Licia Albanese

Woman Singer Occasionally Heard

Marian Anderson*—First Place
Helen Traubel
Maggie Teyte

Man Singer Regularly Featured

John Charles Thomas

Pianist

Robert Casadesus—First Place
José Iturbi
Artur Rubinstein

Violinist

Jascha Heifetz—First Place
Fritz Kreisler

Program of Educational Character

Story of Music

Announcer-Commentator

Deems Taylor
Ben Grauer

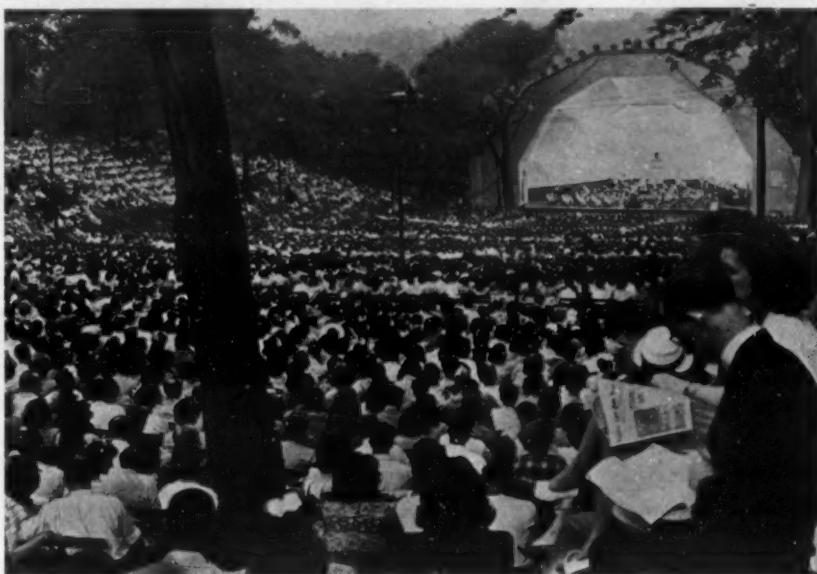
*Twice winner of this honor **Three-time winner of this honor

America's No. 1 Network



...the National Broadcasting Company

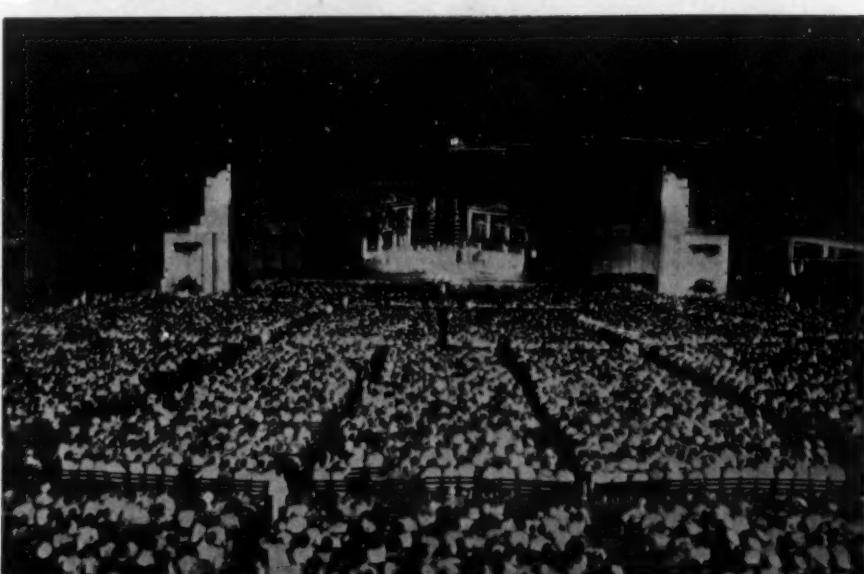
MUSICAL AMERICA



A capacity crowd at Robin Hood Dell in Philadelphia for the popular Gershwin-Gould program (story on page 10)

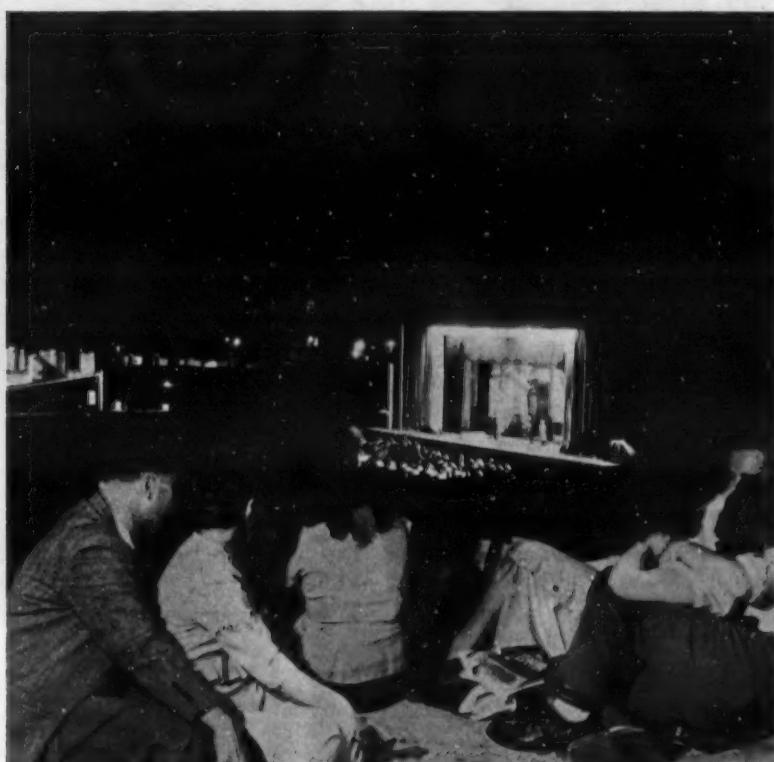


Left, the throng gathers for the Cincinnati Summer Opera (story on page 4)



Wide World

Allegrettos Al Fresco—



Lewisohn Stadium patrons, even unto the farthest reaches of the stands, think *La Bohème* is worth while (Story on page 9)

Readers Choose Favorites in Third Radio Poll

Annual Event Shows Increased Voting as Readers Upset Critics in Seven First Place Winners—Agree in Eleven Classifications

IN MUSICAL AMERICA'S Third Annual Radio Poll for its readers the voters this year were a trifle more in agreement with the previous choice of the music editors than in the two earlier polls. With 18 categories in which to vote, American and Canadian readers, in a larger response than ever before, differed from the critics in seven first places, agreed in 11, and made 16 changes in second and third place ratings. Seven classifications were unchanged in all three ratings. Details of the voting may be seen in the tabulation on page 6.

Changes in first place awards were the Longines Symphonette in place of the Stradivari Orchestra in the Small Ensemble group, while the Electric Hour displaced the Album of Familiar Music in the Musical Variety category. Among the individual winners, Bruno Walter moved into first place in the classification of Symphony Conductor (Guest) in place of Sir Thomas Beecham; Licia Albanese replaced Gladys Swarthout as the most popular Woman Singer (Regularly Heard); Nelson Eddy appeared as first Man Singer (Regularly

(Continued on page 6)

Cincinnati Summer Opera

CINCINNATI

CINCINNATI Summer Opera, which opened on June 30, is celebrating its Silver Jubilee with a six week season, closing Aug. 10. In the short span of a quarter-century, the city, with a population of less than 500,000, can be proud of being one of four cities in the United States with a resident opera company. It stands second only to New York's Metropolitan in the length and variety of its season, presenting more different operas for a longer period of time than either San Francisco or Chicago. Finally, Cincinnati, has the only summer season of grand opera in our country today.

There have been three periods in the development of summer opera in Cincinnati. The first five years, 1920 through 1924, were under the artistic direction of Ralph Lyford. Acting in the triple capacity of impresario, general director and conductor, he transformed an infant of local prestige to an adult of nationwide celebrity. In all this Lyford had the financial help and invaluable assistance of the business organization of the city's famous Zoological Gardens. Because of his rare operatic enthusiasm he was able to raise the standards by leaps and bounds; the first season was merely "interesting" and ranged in value from adequate to awful, but the fifth season was often adequate and sometimes excellent.

Within five seasons, the Zoo Opera Company, as it was then known, acquired a repertoire of 28 operas presented for a total of 205 performances. *Martha* was the first opera ever presented, on June 27, 1920; such Verdi favorites as *Rigoletto*, *Otello*, *Aida*, *Il Trovatore* and *La Traviata* were in the repertoire; only two German operas were introduced during the Lyford era.

From the historical point of view, the most important fact of the first five years of Cincinnati Summer Opera is that during the seasons of 1923 and 1924 full performances of grand opera were broadcast weekly. Exclusive radio rights were given to WLW, which broadcast a complete opera every Monday evening. The operas which were heard over the radio were:

1923	
June 25.....	TALES OF HOFFMANN
July 2.....	HAENSEL UND GRETEL
July 9.....	LA TRAVIATA
July 16.....	SAMSON AND DALILA
July 23.....	ROMEO AND JULIET
July 30.....	FAUST
August 6.....	FEDORA
August 13.....	LA TRAVIATA
1924	
June 23.....	RIGOLETTO
June 30.....	BARBER OF SEVILLE
July 7.....	LA TRAVIATA
July 14.....	LAKME
July 21.....	CARMEN
July 28.....	LUCIA
August 4.....	LA GIOCONDA
August 11.....	AIDA

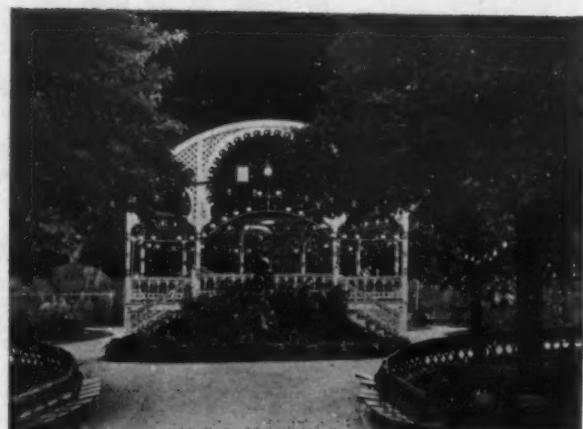
At those first broadcasts of complete operatic performances the advantages of open air pickups were discovered. In the beginning three microphones were half-hidden among the footlights, but later a single microphone was suspended almost directly above the conductor's head. With that one microphone, the problems of echo and distortion were solved! This was an important step in progress for radio broadcasting from an outdoor theatre with thousands of people in attendance.

What to broadcast between the acts in those days was another problem. General manager Charles G. Miller
(Continued on page 5)

A PAIR OF SILVER JUBILEES



Hulbert Taft, chairman of the executive committee; Oscar F. Hild, managing director, and Fausto Cleva, musical director



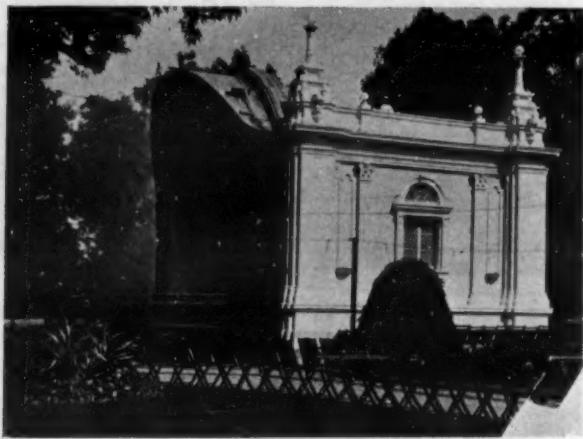
Site of the Opera Pavilion: the band stand in 1888



Ralph Lyford



Isaac Van Grove



The shell, with special acoustical arrangement suggested by Stokowski circa 1910

Otello Opens Six Week Series

By MARY LEIGHTON

CINCINNATI

THE 25th anniversary season of Summer Opera opened at the Zoological Gardens on June 30 with a performance of Verdi's *Otello*. Stellar roles in the opera were in the hands of Stella Roman as Desdemona, Giovanni Martinelli as the Moor and George Czaplinski as Iago. Fausto Cleva, now artistic director of the Chicago Civic Opera Company, conducted with the skill and dynamic intensity Cincinnatians have come to expect from him since he took over opera here in 1934. It is Mr. Cleva's 13th season as musical director of Cincinnati's annual six weeks of grand opera. During his tenure operatic production in Cincinnati has reached a high standard as to repertory and prominence of artists.

During the customary six-weeks' season 18 different operas are scheduled. A different opera will be presented on six nights of each week with changes of principals in the casts for the repeats of each opera. As a special feature of the Silver Jubilee year, the management is bringing back practically all of the prominent artists who have become favorites here during the 25 years of Summer Opera at the Zoo. Important newcomers this season are Marjorie Lawrence and Ezio Pinza. Sharing conductorial responsibilities this season with Cleva are Paul Breisach, George Sebastian, Ernest Barbini and Antonio Dell'Orefice. Italo Montemezzi will conduct two performances of a revival of his own *Love of Three Kings*. The first Cincinnati performance of this opera was given on

June 28, 1926. Another revival is *Madama Butterfly*, given its single performance of the season on July 4 with Licia Albanese in the title role.

The opening week's list of operas included, besides *Otello* and *Madama Butterfly*, *La Traviata*, *Tannhäuser*, *Carmen* and *Aida*. At this time three have been given, *Otello*, *Traviata* and *Tannhäuser*.

Getting a pretentious opera season under way presents a major problem. In the main the opening night's *Otello* was dramatically alive and musically stirring. Despite the fact that the quality of Martinelli's voice no longer has the ring and luster of his palmiest days, his histrionic authority carried the main drama of the performance. Stella Roman's radiantly beautiful voice was clear and vibrant. It was Czaplinski's debut in the Iago role and he didn't quite measure up to the degree of excellence made evident in other roles he has sung here. Members of the competent supporting cast were Joseph Mordini as Cassio, Virgil Lazzari as Lodovico, Mildred Ippolito as Emilia, Wilfred Engelmann as Montano and Francis Tortolero as Roderigo.

A superb performance of *Traviata* offered a rare treat in the annals of Cincinnati Summer Opera. With Licia Albanese as Violetta, Robert Weede as Germont père and Charles Kullman as Alfredo, the meticulous collaboration in stage action and vocalism met a high standard. Ovations were given to each of the three principals with a lion's share of the applause going to Mr. Weede for his *Di Provenza il mar aria*. Fausto Cleva conducted.

Despite some off-pitch singing and

clumsy stage business contributed by the chorus and its inadequacy to make the big ensembles measure up, the impressive features of the *Tannhäuser* performance erased minor faults. General reaction was that it was a moving unfoldment. Paul Breisach conducted with authority and sensitivity. Roughness in the orchestral support could probably be attributed to strenuous rehearsals and fatigue while the season is getting under way.

Frederick Jagel in the title role was superb vocally and histrionically. Particularly stirring was his characterization in the last act.

Astrid Varnay was a beautiful and poised Elisabeth. By the dignity and graciousness of her stage deportment during the second act and her animated singing of the part, her enunciation and vocal style, she offered one of the best impersonations of Elisabeth heard in opera here.

Martial Singher gave a polished account as Wolfram. He was a sympathetic actor and made a fine stage personality. Though his voice had not a sensuous quality, he sang with keen musical insight and remarkable finesse of phrasing. Coe Glade as Venus was in top form vocally. Her singing of the part has grown more persuasive since last season. Nicola Moscona handled the Landgrave role with poise, vocal excellence and seasoned interpretation. Other competent members of the cast were Mildred Ippolito who sang the Shepherd's lines, Karl Laufkoetter as Walter, Wilfred Engelmann as Biterolf, Louis D'Angelo as Reinmar and Francesco Curci as Heinrich.

With Lucien Pridaux as choreographer and Lydia Arlova as premiere danseuse of the company this year, the first act presented a rewarding display of dancing.

Hollywood Bowl

25th Season of Starlit Symphonies Opens with Carmen Led by Stokowski

LOS ANGELES

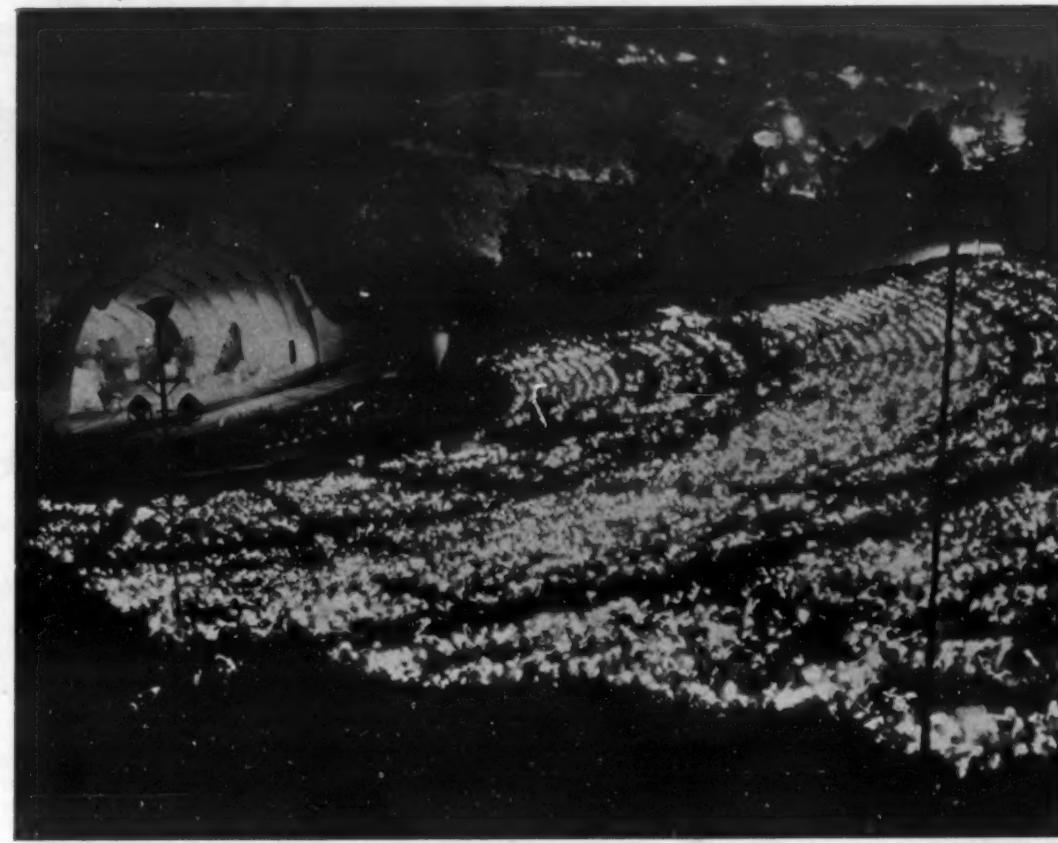
WITH all the traditional glitter of a Hollywood premiere, the Hollywood Bowl's Silver Jubilee season opened on the night of July 9 with 20,000 in attendance and Governor Earl Warren making the opening address.

Leopold Stokowski conducted the performance of Bizet's opera *Carmen* with the new Hollywood Bowl Symphony. The principal singers were Winifred Heidt as Carmen, James Pease, Escamillo; Ramon Vinay, Don Jose, and Marina Koshetz, Micaela. Boris Morros of film fame produced the opera.

Multiple loud speakers amplified the artists' excellent enunciation, for the work was given in translation, carrying it to the hills of the Bowl. Miss Heidt's opulent low voice, the operatic maturity of Mr. Vinay, together with the technically competent work of the orchestra and the solid achievement of the large chorus at the command of Mr. Stokowski, all combined to create a success. All boxes have been sold for the season and the outlook promises financial prosperity.

At the opening performance the actress Alexis Smith presented a jewelled pin from the Hollywood Bowl Association to Marguerita Sylva, the first artist ever to sing *Carmen* in the Hollywood Bowl, and to the Carmen of the opening performance this season, Miss Heidt.

ISABEL MORSE JONES



Otto Rothschild

The Bowl, eerily lighted by thousands of tiny match flames

Symphonies Between Two Wars

WORLD renowned as a center of summer music festivals, Symphonies under the Stars in the Hollywood Bowl starts its Silver Jubilee season of starlit concerts this month. This 25th season, according to Karl Wecker, managing director of the Hollywood Bowl Association, will offer a nine-week season with distinguished soloists and guest conductors including many young Americans. Leopold Stokowski is music director.

The general pattern of past seasons which includes eight symphony pairs, 8 nights featuring soloists and eight nights of popular fare, will prevail. Plans for the ninth week are to be announced later.

Hollywood Bowl came into being between two world wars as a community art project. Out of a sage covered dell community builders built a sheltered, acoustically accurate hillside center of music, dance and drama.

In the spring of 1921 an Easter sunrise service was held in the Bowl, the Los Angeles Philharmonic being a featured attraction of the program. Plans immediately were made for annual summer concerts. The next year in July the late Alfred Hertz took over as conductor and remained through July and August.

Since 1922, 536 artists and conductors have made 1,420 appearances in the Bowl on regular Symphonies under the Stars programs. Approx-

mately 6,240,000 persons have attended 770 performances of symphony concerts, operas, ballets and other regular season events. Twenty grand opera performances drew a total of 335,072 or an average of 15,230 for each opera showing.

Future Plans

Hollywood Bowl is owned by the County of Los Angeles and is leased to the civic, non-profit Hollywood Bowl Association for 99 years with an option for an additional 99 years at the close of the first period. For the first 11 years the Association operated the summer concert season known as the Symphonies under the Stars. From 1933 through 1944 it leased to others and in 1945 resumed its management of the concerts. Hollywood Bowl is an excellent setting for a University of Fine Arts with School of Music, School of the Theatre and School of the Dance.

Tentative plans have been approved for a School of Music on the 66-acre Bowl property. Eventually, an auditorium of 3,500 capacity or more will be constructed.

"Looking into the not too distant future," says Dr. Wecker, "we may see the day when all Hollywood Bowl productions will be the inspiration and creation of young people trained in the Bowl's School of Music and School of the Theatre.

"It is not too much to hope that our future symphonies will be composed at the Bowl, conducted by a musician whose sole musical education was gained here and the members of the Hollywood Bowl Symphony will all be Bowl trained. It is not too much to hope that great dramatic productions will be made in their entirety right here and the Bowl will have its own chorus, corps de ballet and principals for any kind of production large or small."

Cincinnati Opera

(Continued from page 4)

had always insisted upon long intermissions so that the opera-goers might have plenty of time to see the Ice Show, another attraction in the Zoological Gardens on summer evenings. To fill in these gaps for the radio audience, the studio director, Fred Smith, now head of the Cincinnati College of Music, switched back to the station studios, where a live hot-jazz band was ready and waiting to entertain the radio fans until the next act began!

The second chapter of summer opera in Cincinnati began with a performance of *Tannhäuser* on the opening night of the 1926 season. There was no 1925 season due to a special series of Golden Jubilee concerts, celebrating the 50th anniversary of the Zoological Gardens. Isaac Van Grove was now the artistic director and each year he added one opera by a German or Austrian to the repertoire:

1927.....DIE WALKURE
1928.....DIE MEISTERSINGER
1929.....PARSIFAL
1930.....DON GIOVANNI
1931.....FIDELIO
1932.....THE MAGIC FLUTE
1933.....DER FREISCHUTZ
This was in addition to 22 other

operas which had their initial performances at the Opera Pavilion in the Zoo, including one of his own entitled *The Music Robber*, the subject of which was Mozart.

A Falstaff in English

Among the operas introduced at Zoo Opera by Van Grove was what is thought to be the first American performance in English of *Falstaff*, Aug. 22, 1926. Robert Ringling made his Cincinnati debut in the title role—the same Robert Ringling of circus fame, who last season presented Helen Traubel with her white steed for *Götterdämmerung*. Mr. Ringling sang ten different roles for a total of 51 performances in his six seasons with Cincinnati summer opera. He was the Beckmesser in all nine performances of *Meistersinger*. It is said that his most memorable role was *Falstaff*, in which he did not need any artificial padding, since he then weighed well over 200 pounds.

It is to be noted that each period of activity at Cincinnati summer opera is divided by a year's lull, which will explain why the 25th anniversary season is being celebrated this year although the first season took place in 1920. Van Grove's last season was in 1933. 1934 saw no opera at the Zoo. There was a series of operatic concerts

at Nippert Stadium, belonging to the University of Cincinnati. These were under the management of Oscar F. Hild, president of the local musicians' association, and were designed not so much as cultural activity as an opportunity to give jobs to union musicians.

Mrs. Charles P. Taft, who, beginning in 1920, kept opera alive in Cincinnati at an average personal cost of more than \$70,000 a year, died in 1932. In Van Grove's last season a group of business men took over and accumulated a deficit of \$130,000. They lost their enthusiasm, Cincinnati lost its opera, and the musicians in the Cincinnati Symphony lost their summer jobs. The musicians took their troubles to their union president, who asked, "What's to keep us from putting on the show?"

The Hild Regime

He formed a union committee which included a fiddler, a cellist, and the business manager of a local band to help re-establish opera. With a backlog of only \$13,000, of which \$7,000 came from the treasury of their own union, plus the musicians' willingness to work, Hild brought opera back to Cincinnati. But this was a year of emergency measures: the Opera Pavilion at the Zoo was not available and so only scenes from operas were pre-

sented at Nippert Stadium.

In 1935, the committee raised a guarantee fund of \$15,000 and gave six weeks' of opera at the Zoo. It was at this time that the present Cincinnati Summer Opera Association came into existence and started on its upward path. Each season more and more of the world's greatest operatic names have appeared on the roster of the company.

In the ensuing years, Oscar F. Hild, managing director, has earned the reputation for Cincinnati summer opera of being the "cradle of American opera singers." Among those who have been introduced into the operatic field are James Melton, singing Pinkerton in *Madame Butterfly* on June 28, 1938, and Jan Pearce, singing the Duke in *Rigoletto* on July 3, 1939. Gladys Swarthout's debut as Carmen took place on July 25, 1939; this was also Miss Swarthout's Cincinnati summer opera debut. Grace Moore made her debut in Cincinnati in the title role of *Manon* on July 20, 1941; and Dorothy Kirsten sang her first operatic role in that same performance as *Javotte*. Miss Moore, just a week later, sang her first *Tosca* anywhere. Risë Stevens, who made her Cincinnati opera debut as *Mignon* on July 28, 1942, sang her first *Carmen* a year later on July 13, 1943.

Musical America's Readers Select Favorites

★ Small Ensemble



The Longines Symphonette — Mishel Pastro, Conductor

(Continued from page 3)
Heard) instead of Jan Peerce, and Jose Iturbi supplanted Robert Casadesus as the favorite pianist.

In the estimates of MUSICAL AMERICA's readers, winners of the poll for three years in succession were the New York Philharmonic-Symphony, Arturo Toscanini, first Symphony Conductor (Regular); Nelson Eddy

as Man Singer (Regularly Heard); Milton Cross as Announcer, Commentator, and the Telephone Hour as most popular Orchestra with Featured Soloists. Donald Voorhees was favorite Program Conductor for two years in succession.

The readers saw eye to eye with the music editors and critics in the following: Rosenkavalier won first place

★ Guest Conductor



Bruno Walter

★ Man Singer



Jose Iturbi



Nelson Eddy

in Metropolitan Opera broadcasts, tying in the reader's affections, however, with Madama Butterfly; the radio production of La Bohème, conducted by Toscanini; the New York Philharmonic Symphony, Great Moments in Music, Arturo Toscanini, Donald Voorhees, the Telephone Hour, Jascha Heifetz, E. Power Biggs, Symphonies for Youth, and Milton Cross, were all winners mutually agreeable to critics and readers.

Artists and programs appearing in the Readers' Poll and not in the Editors' were Voice of Firestone, third among Orchestras with Featured Soloists, replacing the NBC Concert Orchestra; Texaco Star Theatre, second in Musical Variety, in place of the Westinghouse program; Patrice Munsel, third among Woman Singers (Regularly Heard), supplanting Licia Albanese; Risë Stevens, second among

Woman Singers (Occasionally Heard), replacing Helen Traubel. Nelson Eddy captured first place as Man Singer (Regularly Heard) from Jan Peerce.

All three operas chosen by the readers were also chosen by the critics, Rosenkavalier winning first place in each, but Madama Butterfly tying with it for first honors among the readers, where, with the critics, it moved down to third place with Die Walküre in a tie. Tristan und Isolde maintained a steady second place for the second consecutive year.

The following classifications remained unchanged in first, second and third place, both readers and editors being in accord as to the Outstanding Musical Event of the Year, the Symphony Orchestra classification, programs of Operatic Character, Symphony Conductor (Regular) and Program Conductor.

Readers differed widely from editors in answering the two questions put forward. Where 59% of the editors and critics believed that local stations were not doing adequately on behalf of music, 76% of the readers voted "No". An even wider gulf was revealed between those holding professional opinions and the laymen in the answer to the second question, "Are you in favor of more operas written especially for radio?". Of the readers, only 37% were in favor, while among the editors 83% were. The deduction to be drawn is that the readers are more content with the state of things as they are and have less desire, en masse, to explore new fields and experiment than have the critics.

Local Stations Scored

Opinions of MUSICAL AMERICA's readers in answer to question number one supported the critics by remarking that local stations did not sufficiently honor local artists and suggesting a larger share for "home talent" at a radio hour that would not interfere with network programs of classical music. One Brooklynite probably touches a cardinal point when she remarks "I do not think there are sufficient requests for more superior musical programs". A San Franciscan believes that his city is trying to give "local talent a break" but that "the sponsors are afraid to change the existing order and don't make it worthwhile for the local artist". One reader, writing from Pasadena, Calif., has no objections to "canned" music on the air — provided "it is good — not just noise. So many of the popular records are terrible". A New Yorker states that his local stations "show a marked improvement in offering better music and opportunity to younger artists".

In answer to the second question, where the readers reversed the decision of the music editors and were not in favor of opera written especially for radio, some pungent comments were

Musical America's Readers Choose—

Outstanding Musical Event of the Year

1. Radio Production of *La Bohème*, conducted by Toscanini (NBC)
2. Metropolitan Opera Opening (ABC)

Symphony Orchestra

1. Philharmonic-Symphony (CBS)
2. Boston Symphony (ABC)
3. NBC Symphony (NBC)

Of Operatic Character

1. Great Moments in Music (CBS)
2. Operatic Review (MBS)
3. Chicago Theatre of the Air (MBS)

Symphony Conductor (Regular)

1. Arturo Toscanini (NBC)
2. Serge Koussevitzky (ABC)
3. Artur Rodzinski (CBS)

Symphony Conductor (Guest)

1. Bruno Walter
2. Sir Thomas Beecham
3. Dimitri Mitropoulos

Program Conductor

1. Donald Voorhees
2. Andre Kostelanetz
3. Frank Black

Orchestra with Featured Soloists

1. Telephone Hour (NBC)
2. Ford Sunday Evening Hour (ABC)
3. Voice of Firestone (NBC)

Musical Variety

1. Electric Hour (CBS)
2. Texaco Star Theatre (CBS)
3. Album of Familiar Music (NBC)

Woman Singer (Regularly Heard)

1. Licia Albanese
2. Gladys Swarthout
3. Patrice Munsel

Woman Singer (Occasionally Heard)

1. Helen Traubel
2. Risë Stevens
3. Marian Anderson

Man Singer (Regularly Heard)

1. Nelson Eddy
2. Jan Peerce
3. James Melton

Small Ensemble

1. Longines Symphonette (WOR and local)
2. Stradivari Orchestra (ABC)
3. First Piano Quartet (NBC)

Pianist

1. Jose Iturbi
2. Artur Rubinstein
3. Robert Casadesus

Violinist

1. Jascha Heifetz
2. Fritz Kreisler
3. Zino Francescatti

Organist

1. E. Power Biggs
2. Ethel Smith
3. Alexander Schreiner

Of Educational Character

1. Symphonies for Youth (ABC)
2. Gateways to Music (CBS)
3. Story of Music (NBC)

Announcer, Commentator

1. Milton Cross (ABC)
2. Deems Taylor (NBC)
3. Ben Grauer (NBC)

Outstanding Metropolitan Opera Broadcast (ABC)

1. Madama Butterfly
2. Der Rosenkavalier
3. Tie
2. Tristan und Isolde
3. Die Walküre

in Third Radio Poll

Woman Singer
Regular

Licia Albanese



Woman Singer
Occasional

Helen Traubel



(Continued from page 6)
made. Barbara Toan of Cleveland Heights, Ohio, writes "Opera is something to be seen with the eyes as well as heard with the ears—and when you take away one of those sensations by putting it on the air, you are creating a . . . monstrosity". Elizabeth King of Washington, D. C., is in favor of furthering the future of opera but "I can't say I'd be interested in sitting through any experiments which might be produced". Others were in favor,

but leaned, as did C. Wicklein, of Reading, Pa., towards operettas for radio. Bernard H. Weaver of Sexton, Ia., first prefers to hear the "standard operas produced in English". Dorothy Hubbard of Ovid, Mich., believes "there should be contests and prizes to encourage such work". Eileen Cherrie of St. Lambert, Quebec, is in favor, but "Would far rather see a new opera than merely listen to it over the air."

Among the pet peeves was one which

EDITORS PRESENT AWARDS IN CRITICS' RADIO POLL



Jascha Heifetz receives his scroll from Isabel Morse Jones, Musical America's Los Angeles correspondent



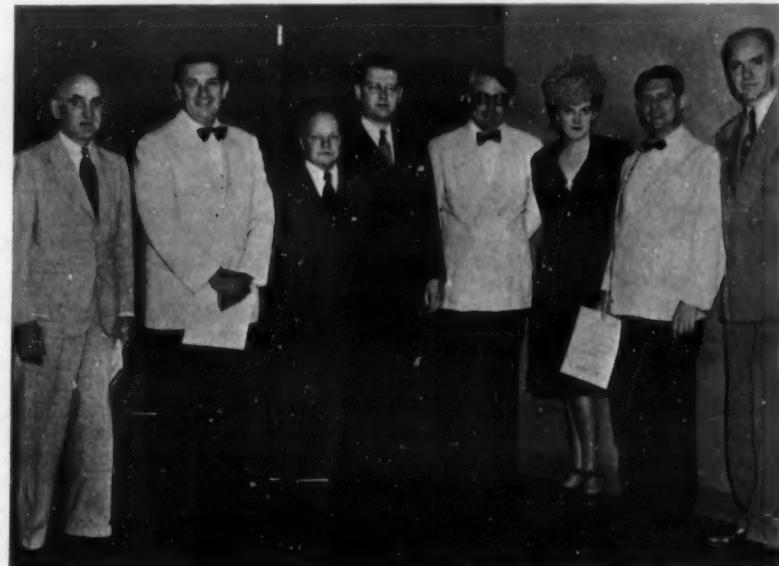
Gladys Swarthout accepts her award from Mr. Eyer

recurred constantly among the readers, as well as among the earlier editors: that classical music was restricted too much to Saturdays and Sundays. Others felt that "sponsors were laboring under the mistaken apprehension that listeners prefer the 'popular' ballad; that long commercials are 'deadly, even disgusting'; that modern compositions are 'excruciating' and that 'fine lectures by physicists', according to a reader from Grand Island, Neb., "deserves a place by themselves"

1. Are your local stations doing an adequate job on behalf of music, or are they relying on the "canned" product of the networks? If your stations are not doing the job, to what do you attribute the lack: commercial difficulty? lack of initiative? other reasons?
2. Are you in favor of more operas written especially for radio—operas in which the composer takes into account radio's unique advantages as well as its limitations—like the works of Gian Carlo Menotti and Italo Montemezzi given in recent years?

Yes—24 per cent. No—76 per cent.

and that "one popular tenor has about as much music in him as a cigar store Indian". Another decries the "Chicago Theater of the Air's unmerciful slaughter of Grand Opera". Others request more American music and good English translations and another would like to hear a greater variety of voices on programs such as Firestone and Telephone Hours. A reader from Oakland credits the Telephone Hour with "good music on week nights".



As the Telephone Hour and Donald Voorhees receive awards: From the left, Howard Stokes of the Bell Telephone Co.; Tom Shirley, announcer; Thomas T. Clark, assistant vice-president of the Telephone Co.; Ronald Eyer, editor of Musical America; Mr. Voorhees; Quaintance Eaton, associate editor of Musical America; Floyd Mack, announcer, and Wallace Magill, producer-director



Jerry Saltsberg
Norman F. Dahl, president of Prince Matchabelli, Inc., and Paul Lavalle, conductor, receive the Stradivari Orchestra scroll from Miss Eaton

A Survey of Our Orchestral Repertoire

Study of Programs Given by 21 Ensembles Throughout the Country Reveals Beethoven, Brahms and Tchaikovsky in Numerical Lead—Copland, Gershwin and Gould Most Played Native Composers

By ROBERT SABIN

IT has become fashionable in recent years to refer to the "fifty pieces" which make up the backbone of the standard symphonic repertoire, yet a survey of 21 representative American orchestras reveals the astonishing fact that they played not 50, but 688 works by 220 different composers, this past season! Lest the reader should conclude that the older masters are being neglected, or that contemporary music is in danger of being overplayed, it should be hastily added that the overwhelming majority of performances was devoted to the 18th and 19th century works which have become established favorites. The symphonies of Beethoven, Brahms and Tchaikovsky outnumbered those of Hindemith, Prokofieff and Shostakovich, not to mention Harris, Schuman and Hanson, in the usual proportions, as far as the actual number of performances was concerned. Yet an amazing amount of new as well as old music was heard in the course of the 2,386 performances given by the 21 orchestras included in this survey during their subscription series.

Champions of American music will be gratified to learn that 70 of the 220 composers were Americans, and that 121 of the 688 compositions were native. Here, again, one must qualify one's enthusiasm by the sobering reminder that most of these works were heard only once or twice. But there were exceptions, notably Aaron Copland's Appalachian Spring, which enjoyed 16 performances by the orchestras surveyed, besides being heard in the course of Martha Graham's tour in its original form as a dance score. Other American works which were played at least a half dozen times were Gershwin's Porgy and Bess music, and Piano Concerto in F; Gould's Spirituals; Piston's Second Symphony, and Hanson's Second Symphony. Another interesting point is the fact that 57 of the 688 works were heard for the first time, a proportion of about 8%. This would indicate no overwhelming thirst for new music on the part of the public and the conductors of the orchestras, but it does mark an improvement over previous seasons.

For this survey orchestras of varying sizes and ages in cities throughout the nation were chosen, in order to make the figures as representative as possible. The list includes the Baltimore, Boston, Chicago, Cincinnati, Detroit, Duluth, Indianapolis, Minneapolis, NBC, National, New Orleans, Pittsburgh, St. Louis and San Francisco Symphonies; the Cleveland and Philadelphia Orchestras; the Columbus, Kansas City, Los Angeles and Rochester Philharmonics; and the New York Philharmonic-Symphony. Most of these organizations give children's concerts, special series, popular concerts, radio broadcasts and other events in addition to their regular subscription series, but these were not included in the survey. In Rochester, the American Composers Series brings a large amount of native music to the public, apart from the regular series of the Philharmonic. And several other cities had special concerts of American music. Therefore, this survey does not pretend to be exhaustive but merely to indicate trends and tastes.

Among the older composers, six were outstanding favorites. They were Beethoven, Brahms, Tchaikovsky, Wagner, Mozart and Bach. Others who succeeded them in the rank of popularity, according to number of performances, were Mendelssohn, Berlioz and Haydn. Richard Strauss, Debussy, Ravel, Stravinsky, Sibelius, Prokofieff, Rachmaninoff, Milhaud, Shostakovich and Bartok led the contemporary list. And Americans who were heard most frequently were Copland, Gershwin, Gould, Piston, Antheil, Carpenter, Barber, Hanson, Bernstein and Read. Other native composers whose music was prominent on programs include Harris,

Schuman, Bergsma, Rogers, Creston, Foss, Still, Siegmeister and Thompson.

A word should be given to composers who have never won the wide popular favor in the United States which they have enjoyed in other countries, but whose prestige grows slowly from season to season, with the aid of special public and individual champions. Mahler enjoyed almost a boom, with 24 performances of 6 works. Bruckner was less fortunate, but made an advance over last season. Reger's Piano Concerto in F minor was credited with its first American performance, at this late date, and Delius, Elgar and Vaughan Williams received more attention than had been their fate in many a year. Bartok also enjoyed a gratifying increase in performances. Close on the heels of Shostakovich and Prokofieff in the Russian ranks of popularity were Kabalevsky and Khachaturian. Respighi was another composer who won a more prominent place than usual in the season's lists. And Martinu held a place well up on the contemporary list.

Brahms' First Is First

The most frequently heard symphony was Brahms' First, closely followed by Tchaikovsky's Fifth and Beethoven's Fifth. Among the concertos, leaders were the Tchaikovsky Violin Concerto, Brahms's First Piano Concerto, the Emperer Concerto of Beethoven, and the B Flat Minor Piano Concerto of Tchaikovsky. In the following list the figure in parenthesis indicates the total number of performances of all the works by each of the composers: Beethoven, 23 works (197); Brahms, 16 works (150); Tchaikovsky, 26 works (131); Wagner, 21 works (127); Mozart, 31 works (108); Bach, 33 works (74); Mendelssohn, 10 works (57); Berlioz, 11 works (37); Haydn, 14 works (30); Handel, 12 works (26). And on the contemporary list: Strauss, 13 works (80); Debussy, 10 works (55); Ravel, 11 works (53); Stravinsky, 9 works (51); Prokofieff, 13 works (40); Rachmaninoff, 6 works (30); Milhaud, 9 works (26); Shostakovich, 5 works (23); Bartok, 6 works (21). If a composer has written a popular concerto or a new work which has won a wide vogue, his total number of performances rises accordingly. Thus, Mendelssohn's Violin Concerto assures him frequent hearings, and the new Fifth Symphony of Prokofieff was widely performed and drew attention to his other music.

Works which were played for the first time by the orchestras covered in this survey included: Talma's Toccata; Copland's Danzon Cubano; Barber's Cello Concerto; Dukelsky's Cello Concerto; Gretchaninoff's Elegy; Prokofieff's Fifth Symphony, Summer Day, and Suite from Semyon Kotko; Martinu's Third and Fourth Symphonies, Suite Concertante for Violin and Orchestra, and Thunderbolt, P 47; Menotti's Piano Concerto; Grimm's American Overture; Cole's Second Piano Concerto; Brahms's Quintet, Op. 34, and two Organ Preludes transcribed for orchestra by Leinsdorf; Barrymore's Fugue Fantasia; Warren's The Crystal Lake; Work's Myriorama by Night; Cordero's Panamanian Overture; Krenek's

Contemporary Leaders

American

Composer	Number of Performances
Copland	32
Gershwin	31
Gould	12
Piston	10
Antheil	9
Carpenter	8
Barber	8
Hanson	8
Bernstein	7
Read	7

Foreign

Composer	Number of Performances
Strauss	80
Debussy	55
Ravel	53
Stravinsky	51
Sibelius	50
Prokofieff	40
Rachmaninoff	30
Milhaud	26
Shostakovich	23
Bartok	21

Tricks and Trifles; Seay's Theme, Variations and Fugue; Siegmeister's Wilderness Road and Western Suite; Rieti's Sinfonia Tripartita; Ginastera's Panambi Suite; Reger's Piano Concerto in F Minor; Castelnuovo-Tedesco's Overture to a Fairy Tale; Creston's Frontiers; Wieren's Overture Joyeuse; Kindler's The Seven Provinces; Antheil's Scherzo, The Golden Spike; Riegger's Funeral March; Bartok's Portrait for Violin and Orchestra, and Third Piano Concerto; Stravinsky's Symphony; Milhaud's Le Bal Martiniquais and Suite for Violin and Orchestra; Harris's Memories of a Child's Sunday; Fitelberg's Nocturne; Rogers's In Memory of Franklin Delano Roosevelt; Ibert's Festival Overture; Carpenter's The Seven Ages; Walton's Wise Virgins (after Bach); Zimbalist's Portrait of an Artist; Rossellini's Canto di Palude; Bloch's Suite Symphonique; Dubensky's transcription of a Concerto Grosso by Leclair for strings; Brant's Dedication; Dello Joio's Concert Music for Orchestra; Wiener's Pastoral, Fantasy and Fugue; Rudin's Parade; Gould's Harvest; Tansman's Serenade No. 3; Jones's Five Melodies for Orchestra; and Stevens's Symphony No. 1.

In the following tabulation the composers most fully represented in the repertoires of each of the 21 orchestras are listed, with the number of works played after each name. The figures in parenthesis at the end show the percentage of American works performed:

Baltimore Symphony, Reginald Stewart—90 works played. Bach—11; Tchaikovsky—8; Wagner—4. (10%)

Boston Symphony, Serge Koussevitzky—91 works played. Beethoven—9; Wagner—6; Mozart, Brahms, Sibelius—5. (13%)

Chicago Symphony, Desire Defauw—147 works played. Brahms—11; Mozart—9; Beethoven—8. (5%)

Cincinnati Symphony, Eugene Goossens—80 works played. Wagner—8; Tchaikovsky, Brahms, Mozart (5). (10%)

Cleveland Orchestra, Erich Leinsdorf—66 works played. Brahms—7; Beethoven—6; Mozart—4. (12%)

Columbus Philharmonic, Izler Solomon—32 works played. Tchaikovsky—3; Mozart, Bach—2. (12%)

Detroit Symphony, Karl Krueger—74 works played. Beethoven—7; Wagner—5; Strauss, Brahms—4. (5%)

Duluth Symphony, Tauno Hannikainen—22 works played. Tchaikovsky—3; Berlioz, Sibelius—2.

Indianapolis Symphony, Fabien Sevitzky—50 works played. Tchaikovsky, Beethoven, Wagner—3. (16%)

Kansas City Philharmonic, Efrem Kurtz—36 works played. Beethoven—5; Brahms—3; Prokofieff—2. (5%)

Los Angeles Philharmonic, Alfred Wallenstein—63 works played. Beethoven—6; Wagner—5; Tchaikovsky, Brahms—4. (12%)

Minneapolis Symphony, Dimitri Mitropoulos—81 works played. Beethoven—8; Tchaikovsky—6; Brahms—5. (8%)

NBC Symphony, Arturo Toscanini, Dimitri Mitropoulos, Erich Kleiber—66 works played. Mozart—5; Wagner—4; Schubert—3. (6%)

National Symphony, Hans Kindler—80 works played. Beethoven—6; Mozart, Brahms—4. (15%)

New Orleans Symphony, Massimo Freccia—66 works played. Beethoven, Wagner—5; Tchaikovsky, Brahms—3. (10%)

New York Philharmonic - Symphony, Artur Rodzinski—150 works played. Beethoven—13; Mozart, Tchaikovsky—9; Brahms—6. (16%)

Philadelphia Orchestra, Eugene Ormandy—105 works played. Brahms—9; Beethoven, Wagner—8; Tchaikovsky—6. (8%)

Pittsburgh Symphony, Fritz Reiner—81 works played. Beethoven—8; Wagner—5; Brahms, Stravinsky—4. (7%)

Rochester Philharmonic, guest conductors—49 works played. Mozart, Tchaikovsky—5; Brahms—4; Beethoven—3. (18%)

St. Louis Symphony, Vladimir Golschmann—76 works played. Beethoven—6; Tchaikovsky, Brahms—5; Mozart, Ravel—4. (10%)

San Francisco Symphony, Pierre Monteux—110 works played. Beethoven—9; Brahms—5; Stravinsky—4. (9%)



Ben Greenhaus

George Szell and Erica Morini at a pre-Stadium reception



Alexander Smallens conducting *La Bohème*



Jerry Saltsberg

Art Whittemore (left) and Jack Lowe (right) with Conductor Paul Lavalle. Right: At a WJZ Stadium Preview broadcast, from the left: Giuseppe De Luca, Neure Jorjorian, William Kapell and Efrem Kurtz



Bakalar
Larry Adler tries out Jean Berger's harmonica concerto while Alexander Smallens and the composer (right) attend



Bakalar
Mrs. Charles S. Guggenheim and Mayor William O'Dwyer at the opening concert ceremonies

NOTABLES HEARD IN OPENING WEEKS AT STADIUM

THE twenty-ninth season of summer concerts at the Lewisohn Stadium of City College began on the evening of June 17 when Artur Rodzinski conducted the New York Philharmonic-Symphony with Artur Rubinstein as soloist in the second Brahms Piano Concerto, in B Flat. The policy, inaugurated this year, of having the orchestra play five nights a week, leaving Fridays and Saturdays free, has proved advantageous, at least from an improvement in the quality of playing, although no postponement because of rain was necessary up to July 6. Attendance has been good, with a throng of 16,000 at the initial event.

The Philharmonic-Symphony and Mr. Rodzinski were both at their best in the Tchaikovsky Fifth Symphony, which received a genuinely exciting performance. But the playing of Beethoven's Leonore Overture, No. 3, which opened the evening, had an heroic ring and Artur Rubinstein gave a sumptuous performance of the Brahms Piano Concerto in B Flat.

The Tchaikovsky work has always been of Mr. Rodzinski's favorites. He conducts it with a sweep, a freedom of rhythm and unerring sense of breath and climax which make it irresistible. Despite microphone distortions, all of the choirs of the orchestra sounded superbly. Mr. Rubinstein played the Brahms work with bravura but he delved into the deeper meanings of the work, also, especially in the scherzo and slow movement. Twice, the airplanes which seem to

appear over the Stadium as if cued on the pianissimo passages drowned out both soloist and orchestra, but apart from this the performance was notably finished. The audience recalled Mr. Rubinstein at the end to play "the" Chopin Polonaise (in A Flat, Op. 53) and Villa-Lobos' Polichinelle as encores.

Szell Welcomed

George Szell conducted the second event of the Stadium series on June 18, though a storm earlier in the day at first made dubious the prospects of the evening. The skies cleared, however, and in spite of chilly winds there was an audience of good size, if not as large as for some popular soloist nights. The program was devoted to Tchaikovsky and Wagner, with the Pathétique occupying the first half of the bill, the Tannhäuser Overture, Tristan Prelude and Liebestod and Meistersinger Vorspiel making up the second. Despite acoustical freaks of loudspeakers and the multiple echoes which helped to coarsen the orchestral tone and mar the balance of the ensemble Mr. Szell gave a stirring reading of the symphony and spirited performances of the Wagner numbers. The roaring obbligato of sky traffic over the Stadium was as violent and distracting as ever.

In spite of a penetrating chill, threats of downpour, occasional drizzles and the usual assortment of distracting noises from streets and skyways, the concert conducted by George Szell on June 20 was, as

Stadium events go, artistically notable. The audience was of fair size, if somewhat smaller than on the previous evening. The program consisted of Brahms' Second Symphony, William Grant Still's In Memoriam: The Colored Soldiers Who Died for Democracy and the Mendelssohn Violin Concerto. The soloist in the last named was Erica Morini, who at the close of the concerto added a couple of encores to the bill, the greater part of the audience lingering to hear her.

It was hardly a favorable night for strings, yet the performance again proved Miss Morini one of the foremost violinists of the time. Even making all necessary allowances for the handicaps that beset open-air music-making, her delivery of the familiar concerto had in high degree that dashing exuberance, that delicacy and taste as well as that communicative poetic eloquence one has come to expect of this artist. There was a tingling vitality to every phrase, an infectious rhythm and a tone of singularly penetrating sweetness. If Miss Morini has accomplished equally memorable things in recent seasons the present feat was wholly worthy of her. Mr. Szell's accompaniment matched it in all respects except so far as orchestral balance and blend of tone were concerned; and for that not the conductor but the Stadium acoustics must be blamed.

He began the evening with an exceptionally sensitive and stirring reading of the Brahms Symphony, admirably conceived, powerfully or-

ganized and carried out with certain uncommonly telling nuances. The hearer would have enjoyed its fine points to an even greater extent in surroundings of more normal acoustic qualities, though the conductor's interpretation was essentially as noble and as free from concessions as it would have been indoors. Mr. Still's memorial piece seemed rather less affecting and compact than it did in Carnegie Hall when first heard here.

Walter Hendl, assistant conductor of the Philharmonic-Symphony, assumed the conductorship on the evening of June 21. His program consisted of Peter Mennin's Folk Overture and works by Morton Gould and William Schuman, besides Shostakovich's First Symphony.

Whittemore and Lowe Play

Arthur Whittemore and Jack Lowe, duo-pianists, were the soloists on June 22, with Paul Lavalle conducting. The pianists played transcriptions by themselves, of works by Rodgers, Kern and Conrad, as well as Poulenc's double concerto in D. Other pieces were given as encores, including the Ravel Bolero and Falla's Ritual Fire Dance. There were also orchestral works by Strauss, Mr. Lavalle, Enesco, Debussy, Herbert and others.

The first opera performance of the current Stadium season took the shape of a presentation of Puccini's *Bohème* on June 24. If not the record crowd of the opening weeks, the attendance was nevertheless one that must have

(Continued on page 19)



Dorothy Maynor



Percy Grainger



Jacques Gordon



Evelyn Swarthout

Truman Attends Opening of Tenth Season of Concerts on Potomac

By AUDREY WALZ

WASHINGTON, D. C.

WITH a five-foot papier mache birthday cake and a sheaf of congratulatory telegrams from President Truman and other capital notables, the National Symphony opened its 10th summer season at the Watergate, June 16. President Truman was present, but most of the audience of 20,000 were not aware of it, since Secret Service men kept him in his automobile, though fortunately in listening distance.

The cake was topped with a miniature barge which the Orchestra Association hopes is symbolic of the new one so badly needed. The present barge is kept afloat only with the help of pumps. But the management's hopes seem to be justified since the Senate Subcommittee on Appropriations had, only a few days before the big opening, included in the Department of the Interior appropriation \$150,000 for a new steel barge.

The old one, however, promises to ride out the season adequately. On this festive occasion it had aboard the orchestra under its distinguished visiting conductor, Alexander Smallens, and its guest soloist, Dorothy Maynor. Miss Maynor sang Weber's aria, *Leise, Leise*, and Charpentier's *Depuis le jour* from *Louise*. Later she did a group of simpler things, and, for an encore, Mozart's *Alleluia* in the manner she has made her own. For the rest of the program, Smallens gave his audience Goldmark's overture, *In Springtime*, Liszt's *Les Preludes*, Smetana's *Die Moldau* and the nocturne from Mendelssohn's *Midsummer Night's Dream*.

All-Russian List

For the midweek concert, postponed by rain to Thursday night, Mr. Smallens had as his soloist, Jacques Gordon, who played the Tchaikovsky Violin Concerto. It was an all-Russian evening, during which the audience was treated to Kabalevsky's Overture, Colas Breugnon, Moussorgsky's Prelude to *Khovantschina*, Lядов's Eight Russian Folk Songs, the entr'acte from Glazounov's *Raymonda*, Rimsky-Korsakov's Dance of the



Ignace Strasfogel Richard Bales

Tumblers and Borodin's Polovetzian Dances.

On Friday evening, Reino Luoma, pianist well known to the capital, was soloist in the Rachmaninoff Second Concerto. Mr. Smallens continued to give his listeners solid musical fare, with the Vivaldi-Siloti Concerto Grossso, Brahms' Academic Festival Overture, Wagner's Rhine Journey, and Richard Strauss' *Don Juan*.

For the second week's concerts, Richard Bales took over the baton. Director of music at the National Gallery of Art and conductor of its Sinfonietta, Mr. Bales is an established Washington favorite, young but unobtrusively authoritative. He had two equally youthful soloists for his Sunday and Wednesday concerts: Paul Makovsky, violinist, on June 23; and Evelyn Swarthout, pianist, on June 26.

Mr. Makovsky was heard in the Mendelssohn Concerto. For the strictly orchestral contributions, Bales chose Rossini's Semiramide Overture, Mussorgsky's A Night on Bald Mountain, the Intermezzo from Granados Goyescas, the lively and effective Guaracha by Morton Gould, Johann Strauss' Vienna Life, and Enesco's first Rumanian Rhapsody. These items all had the color and vigor needed to project at the outdoor site.

On Wednesday evening, Miss Swarthout gave a masterful reading of the difficult Rachmaninoff Rhapsody on a Theme of Paganini. The performance was remarkable for the fine balance between orchestra and soloist.



Celebrating the opening of the tenth anniversary season of Watergate Concerts on the Potomac, (left to right) Senator Olin Johnson, J. E. Mutch, orchestra manager of the National Symphony, and Frank M. Jellett, vice-president of the Orchestra Association, admire a cake topped by a miniature barge.

Indeed the entire concert brought out the critics' superlatives as it deserved. It opened with a fine account of Mozart's Haffner Symphony, and included Brahms' Hungarian Dances No. 5 and 6; Wolmann's Solitude, Saint Saëns' Dance Macabre, La Colinda from Koanga by Delius, and Wagner's Rienzi Overture.

An all-orchestral program was played Friday, with Dvorak's New World Symphony the major work. Mr. Bales offered a lively program with Berlioz' Roman Carnival Overture, John Powell's Natchez-on-the-Hill, the Intermezzo from Harry Janos by Kodaly, a Johann Strauss Quadrille as well as a waltz, and for the

finale, Rimsky-Korsakov's Capriccio Espagnol.

For two concerts of the third week, Ignaz Strasfogel took over the podium. He was new to the capital, but had for his soloist an old friend playing his 17th concert with the National Symphony. That was Percy Grainger, who presented first the Grieg Concerto and later two short pieces, Cyril Scott's Pierrot and Balakirev's Isolamey. On the balance of the musical bill were Bizet's L'Arlésienne Suite No. 1 and the Farandole from Suite No. 2, Berlioz' Rakoczy March, three Slavonic dances by Dvorak and the polka and fugue from Weinberger's Schwanda.

Philadelphia Begins Seventeenth Year of Robin Hood Dell Events



At the opening Dell concert, from the left: David Hocker, manager; Henry E. Gerstley, president; Dimitri Mitropoulos, conductor; Carroll Glenn and Eugene List, soloists

By WILLIAM E. SMITH

PHILADELPHIA

FAVORED by a fine clear evening, Robin Hood Dell's 17th season of outdoor concerts was successfully launched on June 24 with an all-Tchaikovsky program. An audience estimated at 12,000 filled the sylvan amphitheatre in Philadelphia Fairmount Park and gave a rousing reception to Dimitri Mitropoulos, starting his second year here as Dell artistic director and conductor-in-chief. The dynamic Greek-American maestro is scheduled to conduct 19 of the 28 concerts on this summer's seven-weeks' calendar.

Carroll Glenn, violinist, and Eugene List, pianist, responded to enthusiastic applause as the soloists. Miss Glenn supplied an admirable account of her skill and tone in the D Major Concerto and Mr. List brought spirited virtuosity to his interpretation of the keyboard passages in the B-Flat Minor Concerto. The popular young couple took the stage together for the slow movement from Beethoven's Spring Sonata and a Bach piece. An item of special interest on the orchestral roster was Tchaikovsky's rarely-heard Hamlet Overture.

Samuel Mayes, solo cellist of the Philadelphia Orchestra and holder of the same post in the Robin Hood Dell Orchestra, was featured in Dvorak's B minor Concerto at the concert of June 25. He realized a distinguished exposition, splendidly supported by Mr. Mitropoulos and his orchestral colleagues, and was honored by a resounding ovation. The evening provided a highly-rewarding reading of Schumann's B Flat Symphony, and the remainder embraced Holst's St.

Paul's Suite for strings, a first performance here, and Weber's Jubilee Overture.

Mr. Mitropoulos and the Orchestra had the stage to themselves on June 26 with a straight orchestral session, playing Sir Hamilton Harty's suite from Handel's Water Music, Debussy's Iberia, and Brahms' First Symphony. The concluding movement had an especially impressive and dramatic projection, bespeaking Mitropoulos' sensitive approach to the score.

The first of the season's Pop concerts on June 27 witnessed Morton Gould as guest-conductor, his initial engagement at the Dell, and Oscar Levant as soloist. A crowd of 15,000 greatly relished a Gershwin-Gould program. Levant who played the piano parts in Gershwin's Concerto in F and Rhapsody in Blue proved to be in capital form.

Gould led the orchestra in excellent accompaniments for Levant's numbers and secured telling results in setting forth his own deftly-fabricated compositions. These included, the Cowboy Rhapsody; Go Down Moses and Sometimes I Feel Like a Motherless Child, the Pavanne from Symphonette No. 2, New China March, Red Cavalry March, American Salute and settings of Carmichael's Star Dust and Rodgers' Surrey with the Fringe on Top.

Concerning the Dell's 1946 opening week, David Hocker, general manager, reports that it was one of the best in the history of the al fresco auditorium with audience reaching an aggregate total of about 35,000. "It was," says Hocker, "artistically, financially, and, last, but not least, meteorologically, successful!"

MEPHISTO'S MUSINGS

Dear Musical America:

Recently, during a heat wave, an acquaintance of mine was struck by a particularly satanic form of affliction—the mechanism of the electric refrigerator in his home suddenly declined to function. Appeals to the landlord, to superintendents, agents and other gentry of the sort were unavailing and in the end there was nothing to do but to invoke the help of a refrigerator company, chosen at random from the telephone book. The repair operation dragged out through the unmerciful stretch of an entire month and my friend was at his wits' end, when most unexpectedly, around 7 o'clock one evening a heavy-laden mechanic and his assistant arrived and set to work. Before getting down to his complex labor of installation, however, he asked my friend if he would consent to do him a very particular favor.

"Yes?"

"Well, I don't want to seem impolite", the man went on bashfully, alternately stammering and blushing, "and if you really don't want to . . ."

"But I'm sure I'll be willing to oblige you, within reason", declared my friend, more and more mystified but ready to bring down the moon from the sky for the sake of a refrigerator which worked; "just how much more do you want me to pay you?"

"Oh, I don't mean money!" was the indignant reply.

"Well, in heaven's name, what is it?"

By way of answer the mechanic pointed to a shelf loaded with record albums. "We have about two hours' work installing this new motor. Would it really be too much if, in the meantime, you would play us—the Fourth Symphony of Brahms? Not the entire symphony, if it's too much; but just the first movement and the Passacaglia", the parts I like best.

My friend struggled a moment or two to master his feelings. Finally, he gained sufficient composure to insist that he would favor his unique pair of guests with all four movements. When the performance was finished the refrigerator was working like a charm. My friend, now overflowing with gratitude,

asked the two if they did not want to listen to something else before leaving. One of the men pointed questioningly to an album of Schönberg's Pierrot Lunaire! But the other overruled him and insisted decisively on Smetana's Vltava.

I wonder just what would have happened if, instead of listening to Brahms, the men had set to work to the shrieks and squallings of Pierrot Lunaire! Do you imagine that the refrigerator would be operating quite as smoothly as it has ever since that memorable evening?

* * *

Another fantasy of this stamp, but milder, concerns Isidor Achron's barber. The pianist-composer inquired, as the scissors were snipping about his ears, if the man liked music.

"Not serious stuff", he replied. "Only popular".

And began to hum the Tchaikovsky Concerto—or at least the bowdlerized version.

"Let's hear what other 'popular' pieces you fancy," suggested Mr. Achron. Whereupon the barber obliged with a neat but not gaudy rendition of the Brahms Lullaby. When he learned what he had been singing, he mused wonderingly: "So all the time I liked classical music and didn't know it!"

* * *

I went to a preview of Laurence Olivier's filmization of Shakespeare's Henry V recently with the ostensible purpose of listening to and evaluating William Walton's musical score therefor. With such satanic humility as I am capable of, I must admit that I came away with almost nothing of Mr. Walton's music in my head, but with several columns of thoughts and impressions about Olivier, Shakespeare and company. Perhaps this is an indirect tribute to the gifted British composer, for I am told that the less independent and intrusive the score for a motion picture, the more successful it may be considered as an integer of the production, the role of music being what it is in the theatre of shadow and occasional substance.

With apologies to Mr. Walton, let me say that I only recall his music as mostly pastorale, naturalistic and atmospheric in character (with some delightful French, or

quasi-French, folksong material in the beginning of the Fluellen-Pistol "leek" scene). Also, there are some fine effects with drums in the beginning of the scene of the Battle of Agincourt which develop subtly and cleverly into the actual beat of horses' hooves as the opposing armies meet and cross swords. Beyond that, dear sir, I can only report that your music so perfectly serves its purpose in the bulwark of the drama that I can remember nothing further about it. If this be a compliment (and I think it is), make the most of it.

There is not space—and it is not my business—to expand upon the grandeurs of the picture as a whole. Suffice to say that it is the most beautiful thing I ever have seen upon the screen; that it demonstrates that much of Shakespeare, like much of Wagner, can find its ultimate fulfillment, only in the fabulous medium of the cinema, and that such a concentration of poetic and artistic intelligence has never before, in my experience, been brought to bear upon the making of a celluloid version of a theatre masterpiece. We may dismiss all of the Romeo and Juliets, the Twelfth Nights, the Tamings of the Shrew, the Midsummer Night Dreams with which Hollywood has regaled us, as so much chaff. This is great theatre, and great Shakespeare, on an entirely different plane.

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In these days of shortages of every variety there is—or by the time this is published the past tense should probably be used—there was, an 18-acre establishment complete with three cottages, orchards and a Barn Theatre in Bethel, Conn. The estate was placed on sale by Queena Mario, voice teacher formerly of the Metropolitan Opera. After this summer, which brings her 50th birthday, Mme. Mario says that she will "burn her bridges behind her" and teach only during the winter months, utilizing the summertime as a period in which to rest and recharge her physical dynamo. After this year, she plans to spend those pleasant months either in Europe or the White Mountains.

The Mario Summer School, held on the above estate, reopened on June 15, probably for the last time.

by Bo Brown

AD LIB



In the Barn Theater on the grounds of the estate, many young artists made their first appearances in grand opera.

But this prompts the question whether, even with the passing of the half-century mark, a woman as actively and highly charged as Mme. Mario can actually spend those summer months "just resting". In other words, what constitutes the mystery is, will Mme. Mario write any more mysteries for her fans? Having already written three highly successful ones, the soprano ought, for the satisfaction of her admirers and readers—they are interchangeable—to expand the trilogy into a tetralogy. There is a precedent somewhere in the world of music, as well as mysteries—not that so original a spirit as Mme. Mario needs precedent.

* * *

We often wondered, since the conclusion of the war in Europe and the first return of artists to their devastated homes abroad, what their feelings—surely a compound of joy and sorrow—must be. One of the first insights of this character is offered to those who can read between the lines of information received from Rudolf Firkusny, Czech pianist, who recently went back to his native land, his Bohemia, for the first time since 1938.

Flying to Czechoslovakia to appear in the Prague International Music Festival and to visit his aged mother, whom he had not seen since the Nazis marched into his homeland, their reunion was, naturally, a joyous one, for the son was back to play as soloist in a festival where he had once appeared as a child prodigy.

The young pianist visited his home town, Brünn, where a throng that included many of his childhood friends, filled the city's largest hall to hear him play. He was also joined by his brother Leos Firkusny, now head of the music department of the Czech Ministry of Education. In addition to seeing his relations again, he renewed old acquaintances in the music world, twice appearing with the Czech Philharmonic, once under the baton of Rafael Kubelik, son of his old friend and patron Jan Kubelik, who died in 1940, and the second time with Kronpholc, a new, young conductor. His recital was attended by President Eduard Benes, and Jan Masaryk, Czech Foreign Minister, with whom Mr. Firkusny made a pilgrimage to immortal Lidice, the city once wiped out by the Nazis and which has now become a national memorial. He also visited the home of the venerable Vitezlav Novak, protégé of Dvorak, and dean of living Czech composers, whose music Firkusny has played widely in this country.

The pianist is now back in the United States, his foster home, participating in a special course of lecture recitals in Kansas City for the Kansas City Conservatory of Music, together with Olin Downes, music critic of *The New York Times*, having left his native land this time in the happy possession of its countrymen. Home, sweet home—it's pleasant to have more than one, says your

Mephisto

Carnegie Pops Season Draws 100,000

35 Conductors and Over 200 Soloists Heard with New York Philharmonic —Plan New Series for May and June, 1947

MORE than 100,000 persons attended the 49 concerts of the Carnegie Pop series which concluded on June 22, according to Daniel Rybb, director. Subscriptions will be offered to the entire series which will be given next May and June, Mr. Rybb said. More than 200 assisting artists appeared throughout the season with the 70-man orchestra made up of members of the New York Philharmonic-Symphony. The group was led by 35 guest conductors.

Irene Farrell, soprano, and Conrad Mayo, baritone, were soloists in the program of May 30, and David Broekman conducted. In the program were included works by Meecham Herbert, Rossini, Leoncavallo, Grofe, Liszt, Verdi, Strauss, Elgar, Sousa and Ravel. Also a new composition, Songs of the City, composed by Henry Souvaine was performed. David Saperton, and Bert Shefter were the piano soloists in the work which is described as "an original mood story of New York."

The Mexican conductor, D'Artega, led the Pops orchestra on May 31, and Bess Myerson, who was named Miss America of 1945, was piano soloist and Lucille Manners was the featured soprano. Miss Myerson played Full Moon and Empty Arms and Chopin's Fantaisie-Imromptu. Miss Manners presented compositions by Massenet, Tosti, Liszt and Romberg. Rex Stewart, cornet soloist, performed, with the orchestra, Boy Meets Horn.

Korjus and Berini Sing

Miliza Korjus and Mario Berini, soprano and tenor, respectively, were again the assisting artists in the second Viennese Night of the season, on June 2. Among Miss Korjus' numbers were Mozart's Alleluja, Schubert's Wiegenlied and vocal settings of Strauss waltzes. Mr. Berini presented selections by Stoltz, Benatzky and Kalman and later joined Miss Korjus in a Fantasy on Motives from Kalman's Gypsy Princess. Josef Bonime, who also conducted the previous Viennese concert, led the orchestra in a Slavonic Dance by Dvorak, the Overture to Die Fledermaus by Strauss and Ochs' S'kommt ein Vogel Geflogen as it might have been written, respectively, by Bach, Mozart, Johann Strauss, Verdi, Brahms and Wagner. The amusing novelty by Ochs made a particular hit with the audience an encore in the style of Sousa was added.

The Jazz-at-the-Philharmonic program was repeated on the evening of June 3, under the baton of Norman Grantz. Saxophone solos were played by Lester Young, Coleman Hawkins and Illinois Jacquet.

A highly diversified program on June 4 reached its climax in an American folk music group for which Tom Scott acted as master of ceremonies. Mr. Scott sang several ballads and introduced Huddie Ledbetter, Susan Reed, Mary Lou Williams and the Golden Gate Quartet. The evening opened with Chadwick's Jubilee Overture, played by the orchestra under Herman Neuman, and a group of arias and solos by Anne Roselle, soprano, with the orchestra. Erno Balogh played the Liszt Piano Concerto in A. Works by Dvorak, Smith, Eiger and Johann Strauss made up the rest of the orchestral program.

Henry Nosco conducted music by George Gershwin and Jerome Kern on June 5. Frances Greer, soprano of the Metropolitan Opera; John de



Ben Greenhaus

Merchant, baritone, and Lucy Brown, pianist, were the soloists. Miss Greer won much applause for her singing of Smoke Gets in Your Eyes by Kern, Mr. de Merchant for I got Rhythm. Miss Brown played the Rhapsody in Blue. There were also duets and orchestral numbers.

June 6 brought a Popular Program led by Jonathan Sternberg, with Angel Reyes, violinist, playing a portion of Lalo's Symphonie Espagnole. There were also excerpts from the Broadway success, Carmen Jones, sung by members of the cast including Muriel Smith and Elton Warren, sopranos; and LaVerne Hutcherson, tenor.

David Broekman conducted the concert of June 7 at which the soloists were Jacques Margolies, violinist, Enzo Mascherini, baritone, and Doris Stockton, marimba player. The orchestral numbers included Mussorgsky's Khovantchina prelude, some dances from Tchaikovsky's Swan Lake, the Intermezzo from Cavalleria, the ballet suite from Gounod's Faust, the Meistersinger prelude and Grofe's Grand Canyon Suite.

Mr. Margolies was heard in the first movement of Tchaikovsky's Violin Concerto. Miss Stockton's offerings on the marimba were the scherzo from Litolff's Fourth Concerto and Paganini's Perpetuo Moto. Mr. Mascherini, sang the Pari siamo, from Rigoletto, and several trivial Italian ditties.

Serenade to America

Serenade to America was the title of the program of June 8. Soloists were Thomas Hayward, tenor; Anne McKnight, soprano; and Al Gallodoro, saxophonist. Milton Katims was not only the conductor of the evening but also played the solo part in George Steiner's Rhapsodic Poem for Viola and Orchestra, with Mr. Steiner leading the orchestra. Mr. Hayward sang arias by Puccini and Verdi as well as My Persian Garden; Miss McKnight was heard in Musetta's song from La Bohème, Charles's Let My Song Fill Your Heart and Hageman's Miranda; and Mr. Gallodoro played Ibert's witty Concertino for Saxophone and Orchestra and two encores. The orchestra's share of the program included Weber's Euryanthe Overture, Schubert's Entr'acte from Rosamunde, an Overture to an Unwritten Opera by Don Gillis, Morton Gould's Night Song and Hillbilly from Americana, and works by Tchaikovsky, Debussy, Gounod and Glieere.

Stars from the operetta, Song of Norway, were heard under the conductorship of Andre Brummer on the evening of June 9. Taking part were Irra Petina, mezzo-soprano; Robert Shafer, tenor; and Edna Bockstein who is pianist with the production. There were also orchestra works by

Right: Opera and jazz join hands. Teddy Wilson at the piano, while Arthur Kreutz, conductor, looks at the music, and Hubert Norville, tenor, and Natalie Bodanya, soprano, await their turn to sing. Left: Sydney Baron at the piano, with Paula Lenchner, soprano; William Horne, tenor, and Miriam Solovieff, violinist.



Ben Greenhaus

Debussy, Offenbach and Rossini.

Another evening of Jazz at the Philharmonic took place June 10 and was the third in the Monday night jazz series. Mary Lou Williams was the feature of the evening. Taking part were members of the Cafe Society Uptown band and the Cafe Society Downtown band.

Song Writers on Parade was the title of the concert on June 11, those on parade being Peter de Rose, Otto Harbach, Irving Caesar, Charles Tobias, Ted Mossman and Leo Robin. The soloists heard were Virginia MacWatters, soprano; Frank Parker, tenor; Eileen Barton and Dorothy Little, radio vocalists, also David Saperton and Bert Shefter, pianists.

Highlights of Opera

High Lights of the Opera was the designation of the concert conducted by David Broekman on June 12. The soloists participating were Amri Galli-Campi, coloratura soprano; Thelma Votipka, mezzo-soprano; Thelma Altman, contralto; Giulio Gari, tenor; Ivan Petroff, baritone, and William Wilderman, bass. A feature of the evening was the sextet from Lucia, sung by the six artists. Other ensembles heard were duets from Traviata and Rigoletto, sung by Mme. Galli-Campi and Mr. Gari and greeted with much applause; the trio from Faust, was performed by Mme. Votipka, Mr. Gari and Mr. Wilderman. With Mr. Petroff, Mme. Votipka offered a duet from Pagliacci and subsequently the Suicidio air from La Gioconda. Thelma Altman's solos were the Card Scene from Carmen and Saint-Saëns' My Heart at Thy Dear Voice. Mr. Gari was applauded for E lucevan le Stelle, from Tosca, and the Salut Demeure, from Faust, while Mr. Petroff offered the Pagliacci Prologue and Mr. Wilderman an air from Mozart's Magic Flute. Orchestral numbers included the prelude to the third act of Lohengrin and the Overture to Rossini's Italian in Algiers.

The concert on the evening of June 13, was conducted by Arthur Kreutz. The soloists were Natalie Bodanya, soprano, formerly of the Metropolitan Opera; Hubert Norville, tenor, and Teddy Wilson, pianist. The orchestral number included the Overture to The Magic Flute and the Prelude to La Traviata among other works. A feature was the first concert performance of a March by Mr. Kreutz. Mr. Norville offered arias from Pagliacci and The Bartered Bride. Miss Bodanya contributed excerpts from Rigoletto, Die Fledermaus and Show Boat. Mr. Wilson offered three improvisations which brought him an encore.

Songs and Dances of the USSR were given on June 14 under two conductors, Eugene Plotnikoff and Antin Rudnitzky. The artists were Nadine Ray, soprano; Zinaida Alvers, con-

tralto; Ilya Tamarin, tenor and Stefan Kozakevich, baritone. Also heard were Gary Grafman, pianist and A. Hamsky, accordionist. The dances were performed by the Radishev Russian Folk Dance Group. The vocalists offered solos and duets.

Sydney Baron was conductor on the evening of June 15, with Theodore Cella assuming the baton for a number of his own compositions, The Lido. Soloists were Pauline Lenchner, soprano; Miriam Solovieff, violinist; and Giulio Gari, tenor, who substituted for William Horne.

Four compositions by Arcady Dubensky were conducted by the composer at the June 16 Pops. The three soloists of the evening were Hilda Banks, pianist, who played the Warsaw Concerto; Geri Dorsey, soprano, who sang works of Verdi and Oscar Straus, and Ariana Bronn, violinist, who played compositions by Kreisler and Sarasate. D'Artega conducted works by Tchaikovsky, Jacob Gade and his own American Panorama with Milton Cross as narrator.

Another program of Jazz at the Philharmonic took place on June 17, Mr. Grantz again conducting with Messrs. Young, Coleman and Hawkins re-appearing. Also taking part were Dizzie Gillespie and Buck Clayton, trumpets; Trummie Young, trombone, Al McKibbon, contrabass; Ken Kersey, piano, and J. C. Hard, drums.

The late George Gershwin was honored by a program entirely of his own compositions on the evening of June 18. David Broekman conducted and the soloists were Camilla Williams, soprano; Lawrence Winters, baritone, and Lucy Brown, pianist. There were excerpts from Porgy and Bess, the Piano Concerto in F, and orchestral numbers.

An all-Tchaikovsky program, conducted by Constantin Bakaleinokoff, drew a large audience on June 19. The soloists were Zinaida Lisichkina, soprano, Molio Sherone, bass, and Naoum Dinger, cellist. Mr. Dinger was heard in the Variations on a Rococo Theme, while Mr. Sherone offered the songs At the Ball and None but the Lonely Heart. Mme. Lisichkina's contribution was the letter scene from Eugene Onegin. The orchestra played extracts from the Swan Lake and the Nutcracker Suite in addition to the Romeo and Juliet Overture and the Caprice Italian.

A gathering which crowded the house heard a "Viennese Night" on June 20. The program, under the direction of Peter Paul Fuchs, of the Metropolitan Opera House, included Schubert's Rosamunde Overture, Beethoven's Turkish March, Johann Strauss' Perpetuum Mobile, Emperor Waltz and Fledermaus Overture, the Radetzky March, of Johann Strauss, Sr. and the Pizzicato Polka. The soloists of the evening were Margit Bokor, soprano, and Mario Berini, tenor. Mme. Bokor won applause for

(Continued on page 32)

Mu Phi Epsilon Holds Victory Convention

200 Members Attend First National Meeting in Four Years — New Officers Are Elected

THE Victory convention of Mu Phi Epsilon—the first in four years—was held at New York's Hotel Pennsylvania from July 1 to July 4 with over 200 members, both delegates and visitors from all parts of the country, in attendance. Recitals, business meetings, formal dinners with prominent guest speakers, attendance at radio broadcasts, a fashion show and a beauty demonstration were highlights of the packed convention schedule.

The fraternity's new officers were announced at the final luncheon of the convention on July 4 when Maggie Teyte was special guest. Ava Comin Case, president, and Margarette Walker, first vice-president, were re-elected. Others named to the national council were Ruth Row Clutcher, second vice-president; Hildur Shaw, third vice-president, and Mildred Christian, who was elected editor of *The Triangle*, the fraternity's magazine.

Katherine Anderson, general chairman, presided at the opening session, which included a memorial service conducted by Ruth Anderson. At the following informal luncheon, music was provided by Paula Lenchner, soprano. During the afternoon the active chapter program was presented featuring Lucretia Russell, pianist, of Pittsburgh; Virginia Sellars, soprano, of Boston; Mary Gale Hafford, violinist, of New York; Alice Catherine Green, pianist, of Detroit; Julia Rose Phillips, soprano, of San Francisco; Gertrude Hopkins, harpist, of New York; Rose Dirman, soprano, of New York, and Catherine Saurer, pianist, of Chicago.

That evening those in attendance at the convention were guests of the Firestone Hour, enjoyed a sound effects demonstration at the CBS studios, heard Charles Sidney Freed in a discussion of Gateways to Music and listened to Eileen Farrell broadcast, also from the CBS studios.

The next day at luncheon a fashion show of dresses suitable for the concert platform at any time, from early morning to evening, was presented. The commentator was Eleanor Arnett Nash. Music at this session was furnished by a trio composed of Ruth Kemper, violin; Ruth Beeson, cello, and Ruth Bradley, piano.

Prize Works Heard

A concert of prize winning compositions by members of the fraternity was the feature of the afternoon schedule. The works performed were written by Blythe Owen, Edith Rose, Susannah Armstrong Coleman, Emily D. Jackson, Mildred B. Powell, Mildred Novit, Barbara Crisp, Jean Vasile and Dorothy James. The most ambitious work presented was Niobe by Dorothy James which was written for women's chorus, contralto solo, flute and piano. Participants in this were Mary Gale Hafford, Marion Hersh, Alice Cable Hayes, Lillian Rehberg, Mildred Hunt Wummer, Rita Cahill, Dorothy Weaver and the Women's Chorus of the New York Alumnae Chapter. Helen Clarke Moore conducted.

The president's reception that evening was followed by a formal dinner at which Carol Longone was toastmistress. Guests of honor were Giuseppe De Luca and Lt. Col. Howard C. Bronson, chief of the music branch of the special services division. The speaker of the evening was Ernst Bacon, director of the School of Music of Syracuse University, who discoursed on the evils which beset



Officials of the convention. From the left, Gertrude Otto, Doris Frerichs, Gladys Shafer, Rose Dirman, Katherine M. Anderson, Ava Comin Case, Charlotte Klein, Beatrice MacCue, Margaret Sherman and Marie De Kyzer

New officers of Mu Phi Epsilon. (Front) Margarette Walker, first vice-president; Ava Comin Case, president; Ruth Row Clutcher, second vice-president. (Rear) Mildred Christian, editor of *The Triangle*; Hildur Shaw, third vice-president



Photos by Ben Greenhaus

American music in general and contemporary composers in particular.

Music was provided by Helena Morszyn who played a group of Chopin and Villa-Lobos' Three Marias with great sensitivity and feeling, and by Mildred Hunt Wummer who offered two groups of delightful flute solos accompanied by Virginia Arnold Ball. After the banquet a stunt program was given by the Washington Alumnae of which Quinta Jensen Frey was chairman.

Mrs. Frances Murray, president of the Professional Pan-Hellenic Association, spoke at the breakfast meeting on Wednesday, after which many members of the fraternity left for the NBC studios where they participated in the Fred Waring broadcast. At the ensuing luncheon a lecture and demonstration on "Health and Beauty" was given by Shelagh Nunn Patrick. Music was again furnished by Ruth Kemper, Ruth Beeson and Ruth Bradley. Clare Sole was soprano soloist.

Etelka Evans, editor of *The Triangle*, was unable to attend the dinner given in her honor on Wednesday evening because of illness. However, many tributes were paid to her work by members of the fraternity as scheduled. Tom Scott sang a group of folk songs and Louise Meizner, pianist, winner of the 1945 Leventritt Award, played works by Brahms, Chopin and Mendelssohn. At the close of the dinner an active chapter program was given. Those taking part were Ruth Davis, Alice Fenstermacher, Nancy Wenrich, Elizabeth

Wilber, Ruth Bradley, Carolyn Faulkner, La Verna E. Kimbrough, Priscilla Cox, Jane Ringo Unhoch, Martha Finger, Joan Askegaard, Charlotte Chambers, Gayle Giles, Estelle Johnson, Phoebe Berge and Eunice Podis.

At luncheon on July 4 the convention closed with the announcement of the newly elected officers. The next convention is slated for Cleveland in two years.

New members initiated in the course of the meetings include Lillian Rehberg of New Rochelle, Mary Craig of New York, Geraldine Spatziani of Pennsylvania, Doris Lavelle of Boston, Edith Nast of New York, and Eva Iaci from Argentina, the fraternity's first member from South America.

Katherine M. Anderson was general chairman of the convention; Gladys Shafer, local chairman; Gertrude Otto, treasurer; Jean Westerman, transportation; Florence Petrucci, hotel; Mabel Tyler Hackett, banquet; Rose Dirman, publicity; Virginia Arnold Ball, radio. Other committee chairmen included Beatrice MacCue, Doris Frerichs, Margaret Sherman, Grace LaMar, Elizabeth Henderson, Ruth Anderson, Martha Jean Robinson, Quinta Jensen Frey and Barbara Parsons. Convention pianists were Gale Giles and Ruth Bradley.

HARRY MARLATT

Varnum and Behrens Take Columbia Records Posts

Wayne Varnum, recently released from the U. S. Navy, has returned to Columbia Recording Corporation

as head of the new publicity department in New York, it was announced recently by Edward Wallerstein, president. Before the war, Mr. Varnum was associated with the advertising department of the company in Bridgeport. He was formerly with the Chicago *Daily News* and the Des Moines *Register and Tribune*. Mr. Varnum will be assisted by Edith Behrens, who will handle Masterworks publicity. Miss Behrens was formerly associated with Constance Hope Associates, and Lawrence Evans Concert Management.

San Antonio Ends Symphony Season

Campaign Launched for Next Season's Funds—1946-47 Soloists Are Announced

SAN ANTONIO.—The San Antonio Symphony, under Max Reiter, played the 15th and last concert of its season on March 31 when Alexander Brailowsky was soloist in Tchaikovsky's B Flat Minor Concerto. The orchestral part of the program was devoted to Beethoven's Pastoral Symphony, the Dance of the Buffoons from Rimsky-Korsakoff's Snow Maiden and the first local performance of George Antheil's Decatur in Algiers.

At the close of this, the seventh season, the symphony society officials launched a campaign to raise \$115,000 necessary for the 1946-47 season. Artists already engaged for the coming season include Jascha Heifetz, Joseph Szigeti, Zino Francescatti, William Primrose, Rudolf Serkin, Eugene List, J. M. Sanroma, Bidu Sayao, Blanche Thebom and James Melton. Two other artists are yet to be engaged.

At recent orchestra concerts the soloists have been Igor Gorin, Isaac Stern and Jennie Tourel. A short time ago the first local performance of Richard Strauss's Death and Transfiguration was presented by the orchestra.

Recent recitals of merit heard locally have included: Conrad Thibault who appeared under the Tuesday Musical Club Auspices; Harold Bauer, presented by Trinity University; Jarmila Novotna and Martial Singer in joint recital for the Friends of Music; the Gordon String Quartet, sponsored by the San Antonio Chamber of Music Society.

The Chamber Music Course by members of the San Antonio Symphony came to a close on March 31 when works by Beethoven and Schubert were performed.

GENEVIEVE TUCKER

Los Angeles Series Ends Season

LOS ANGELES.—The "Evening on the Roof" sponsorship extended to two Bartok programs on May 27 and June 3 and three Beethoven Sonata recitals by Richard Buhlig in the Wilshire Ebell Theater on June 17, 24 and July 1.

This volunteer musicians' concert group ended its season without a deficit although there were 220 separate performances and each was paid for at a nominal fee. The Bartok concerts were extra, a "gesture of pride in the capacity of the audiences". Last year it was a Schönberg song-cycle and the Bach Goldberg Variations.

Their new season begins Sept. 30 and will run 10 Monday evenings in the Wilshire Ebell Theater.

The Friends of Music at the University of California in Los Angeles have sponsored four concerts by the original Roth Quartet, June 7, 14, 21, 28. Feri Roth brought Jeno Antal, Ferenc Molnar and Janos Scholz here for this series and another at the University in Berkeley.

I. M. J.

London Concerts Take on Pre-War Stature as Foreign Artists Appear

By EDWARD LOCKSPEISER

LONDON

THE numerous musicians who have visited London in the past few months—and there have been many—have all been impressed by the fact that it has again become an important international centre.

During the war years, isolated and thrown back on our own resources, we maintained a notable standard despite the depletion of orchestral personnel and the grievous loss of the Queen's Hall. More than that, an almost mystical enthusiasm born of the war-strain produced vastly greater audiences, particularly for orchestral music, though the repertory narrowed to works of the more indulgent emotional appeal. Tchaikovsky and Rachmaninoff, in particular, produced an almost unnatural ecstasy among this new public.

On another plane, the more enquiring minds were still alive to the appeal of contemporary music, and important series of concerts of new music were given regularly throughout the war chiefly by the BBC and by the publishers, Boosey and Hawkes. We had however, little or no musical intercourse with the outside world.

Some new works reached us from America and Russia, and memorable concerts were given during the war by Yehudi Menuhin. The young English composers were active, and many of their works have since received international recognition.

All this must be taken into account in the picture of English musical life we see today. In the first place the doors have been thrown open, now, for the first time in seven years, to artists of international reputation who have always regarded success in London as a measure of their stature. From our point of view this means that we are again provided with those memorable experiences, common to audiences in New York, but of which we have been long deprived.

The Beethoven concertos recently played by Schnabel, and the recitals of Elisabeth Schumann and Mischa Elman, are examples of that degree of interpretative excellence to which we are happily becoming re-accommodated. London is also the objective of numerous continental artists whose

reputation may not yet have reached America, but who are longing to expand their activities beyond their native boundaries to which they have been confined during the war.

Many of them have as yet hardly pierced the periphery of the London musical world, but several have obtained large followings, notably the French violinist, Ginette Neveu, and the Belgian violinist, Arthur Grumiaux.

This sudden and vast influx of foreign artists, stimulating as it is, may reveal, however, to the shrewd observer certain defects in the machinery of our concert organizations. No one can doubt that progress in music is maintained precisely by the freedom of artistic intercourse between the nations and that whatever may be said for material or economic isolation, artistic isolation leads to parochialism and eventually to sterility.

What is in doubt is whether our native musical resources, strained in so many different ways during the war, can at the moment support this international superstructure with impunity. I do not doubt that it will, but in the meantime, many readjustments will have to be made. Musical taste has widened, but it has also become less specialized and less fastidious.

Programs of orchestral concerts given chiefly by the London Philharmonic, the London Symphony and the Hallé Orchestra of Manchester, are built as commercial reasons compel them to be built, which means, at the moment, that they show a lamentable lack of variety. Alone the BBC Symphony is in a position to give performances of new or unknown works with any regularity. It is obviously undesirable for distinguished foreign musicians who visit England to tend to limit their programs to well-worn repertory works instead of being given the opportunity of presenting lesser-known music with which they have been especially associated.

I am not saying that this tendency is general, but it has been noticeable in many cases—the too-stereotyped programs of such excellent conductors as Charles Münch, Ernest Ansermet and Victor de Sabata are examples—and the remedy will be in the cultivation of a more discerning public that must eventually replace the more easily satisfied public of the war years.

The elements of such a public are undoubtedly there. Among more enlightened concert-goers there is remarkable discernment in the appreciation of modern English music, and I think that the general level of the work of the best of the younger English composers is in itself sufficiently high, and also sufficiently original, to guarantee the vitality of English musical life at its source. It was not always so.

Between the two wars potent foreign influences threatened to change the whole face of English music more than once, but these influences were finally not allowed to distort, they were absorbed; and the best recent works—I am referring particularly to those of Walton and Britten—undoubtedly show the true profile of modern English music, show a character which has made its way beyond England and which is becoming more and more recognized abroad.

An occasion for further stimulating the discernment of the London public will be provided by the twentieth Festival of the International Society for Contemporary Music to be held in London this year from July 7 to 14. It will be the first festival of the Society since the end of the war. Programs have been chosen by an international jury composed of members from Britain, America, France and Poland, for two orchestral concerts at Covent Garden, and three chamber concerts at the Goldsmiths' Hall.

Twelve countries will be represented in these programs by 23 composers and it is interesting to note the extent of each country's contribution. Russia, Holland, Switzerland, Sweden, Italy, Czechoslovakia, Austria and Hungary are each represented by a single composer; England and Poland by two composers, and France by four. No less than seven, however, of the 23 composers represented are resident in America. They are Stravinsky, Hindemith, Schönberg, Krenek, Richard Mohaupt, Jerzy Fitelberg and William Schuman. A sign, no doubt, that Europe must now vie with



Stanley Studio

OPEN AIR PRODUCTION OF THE BARBER

Taking a curtain call at the al fresco presentation of the Barber of Seville in Montreal are (left to right) Thelma Votipka, Bruno Landi, Carmen Torres, Ezio Pinza, Robert Merrill, Wilfred Pelletier, Désiré Defrère and Salvatore Baccaloni

MONTREAL.—Rossini's Barber of Seville had an outdoor presentation here early this month when members of the Metropolitan Opera appeared at Molson Stadium without benefit of roof, sides or scenery and on the platform in the middle of the football field gave an uproarious account of the work.

Wilfred Pelletier, director, broadened the humor and quickened the pace of the vehicle to suit the sur-

roundings. Salvatore Baccaloni set the speed for the work whenever he was on stage, and it was quickly picked up by the other members of the cast. Ezio Pinza, in good voice, made a fitting partner for Mr. Baccaloni's revels, while Robert Merrill, as Figaro, stood up well beside both to them. Bruno Landi was the Almaviva, Carmen Torres the Rosina and Thelma Votipka, the Berta.

America for securing the hub of international activity.

Philadelphia Group Completes Tour

PHILADELPHIA.—Harl McDonald, manager of the Philadelphia Orchestra, reports that the organization's recently completed nation-wide tour—the first since 1937—was highly successful. Audience figures reached a total of 165,000 at 40 concerts in 30 American and Canadian cities visited in the course of an 11,000 mile journey. The total cost of the trip was about \$173,000 and because of capacity houses everywhere, the deficit is considerably less than expected. This deficit will be shared by the orchestra and Columbia Recordings, joint sponsors of the tour.

The season's net deficit, the tour excluded, amounts to more than \$24,229. Orville H. Bullitt, president of the Orchestra Association, points out that prices for tickets have remained the same despite payroll increases since 1940 of from 20 to 25 percent and higher costs for hall rentals, railroad transportation and other necessary expenses.

Winners in recent contests for appearances as soloist with the Orchestra at its Youth Concerts next season have been announced. Pianists chosen are: Robert Casadesus, 18, Princeton, N. J., son and pupil of the noted Robert Casadesus, and Sherman Frank, 21, Philadelphia, a student with Rudolf Serkin and Miecio Horzowski at the Curtis Institute. Others are Carol Malsh, violinist, 21, Philadelphia, a pupil of Jani Szanton at the Philadelphia Musical Academy, and Mary Wallace, cellist, 19, Philadelphia, a pupil of Orlando Cole at the New School of Music.

Special scrolls, signed by the orchestra's musicians and staff were recently presented to three veteran members who retired at the close of the season—Anton Horner, horn-player; William A. Schmidt, cellist, and Charles Gerhard, trombonist.

W. E. S.

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Attendance Record Set by Orchestras

Major Orchestras Play Before Five Million in 1945-46 Season

PITTSBURGH.—Playing the largest number of concerts in their history during the 1945-46 season, the major symphony orchestras of the United States and Canada have reached a record-breaking total attendance of nearly 5,000,000 people, an increase of 1,500,000 over the previous year. This attendance record was exclusive of the millions who heard symphony orchestras over the radio and through their recordings. This was the report made at the annual conference held in Pittsburgh on June 19 and 20 of the managers of the American symphony orchestras having yearly budgets of \$100,000 or more.

A number of the orchestras increased the length of their seasons during the past year, and the indication that the desire for good music is continuing to increase is evidenced by the fact that seven orchestras will have even longer seasons for the coming year. During the past year, three cities entered the symphonic world with major symphony orchestras. They include the Dallas Symphony, the Houston Symphony, and the Denver Symphony.

Increase in Concerts

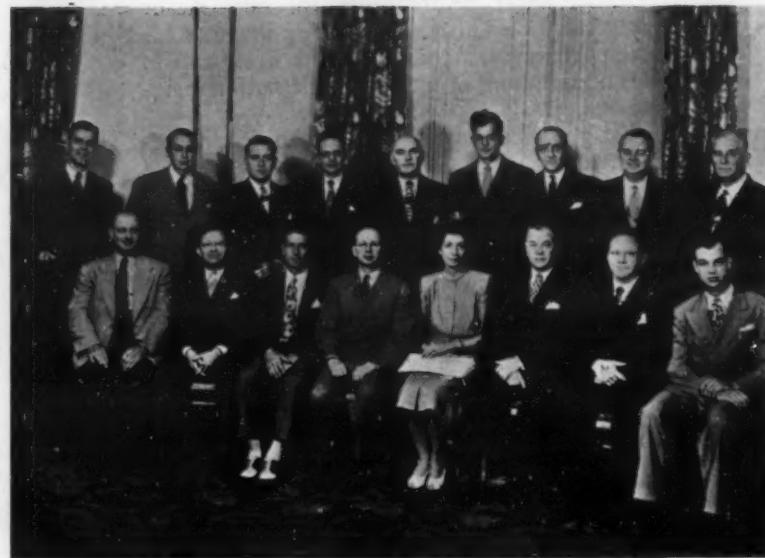
Twenty-three of the 25 major orchestras made statistical reports at the conference, revealing that they gave 1,812 concerts during the season 1945-46 as compared with 1,479 the previous year. The number of concerts given on tour showed a phenomenal rise from 362 to 553 for the past season. Three hundred and seventy-eight broadcasts were made by 23 orchestras, and 12 orchestras reported that they had made recordings through the year. 1,971 musicians, of whom 270 were veterans of World War II, were employed during the season. Of the total musicians, 286 were women.

Reports from 22 orchestras showed that the total earned income for these orchestras was \$5,049,117.90. Of this amount 78.9% represented direct earnings from the sale of concert tickets at home and on tour. Twenty-one and one-tenth per cent of the total earned income came from broadcasting, recording, and program advertising.

The total operating expenditures of the 22 orchestras amounted to \$7,458,875.34. Of this amount, 66.3% was expended for orchestra payrolls, conductors, and soloists. The rentals of halls, the royalties and rentals of music, advertising and promotion, program expense, and all other expenses incident to direct concert production amounted to 23.5%.

Management, administrative, and fund-raising expenses amounted to 10.2% of the total budgets. The combined maintenance fund requirements of \$2,409,757.44 were financed through contributions from individuals, corporations and foundations, income from endowments, municipal grants and other sources. The funds raised were sufficient to take care of the needs of the orchestras.

The managers who attended the conference in Pittsburgh were: C. C. Cappel of Baltimore, Robert E. MacIntyre of Buffalo, George A. Kuyper of Chicago, J. M. O'Kane of Cincinnati, C. J. Vosburgh of Cleveland, Lanham Deal of Dallas, Miss Helen Black of Denver, Francis R. Deering of Houston, Howard Harrington of Indianapolis, M. L. Henderson of Kansas City, Wilfrid L. Davis of Los Angeles, Arthur J. Gaines of Minneapolis, J. P. Hayes of the National Symphony in Washington, D. C., Arthur Judson of New York, A.



Newman-Schmidt

Symphony managers in Pittsburgh. (Seated, left to right): A. M. See, William Zalken, M. L. Henderson, Edward Spector, host of the conference; Miss Helen Black, C. J. Vosburgh, Wilfrid L. Davis, Lanham Deal. (Standing, left to right): J. W. Elton, C. C. Cappel, J. M. O'Kane, Francis R. Deering, Arthur J. Gaines, George A. Kuyper, Robert E. MacIntyre, Howard Harrington and Arthur Judson. J. P. Hayes of Washington, who also attended the conference, was not present for the picture.

M. See of Rochester, William Zalken of St. Louis, and J. W. Elton of Toronto, Canada. Mr. Edward Spec-

ter, Manager of the Pittsburgh Symphony Orchestra, was host at the conference.

Samuel Barber Wins Music Circle Award

Samuel Barber has been awarded the annual testimonial of the Music Critics Circle of New York City for his Concerto for cello and orchestra, according to the announcement made recently by Miles Kastendieck, president of the Circle. The award is made for the work of an American composer considered exceptional among the orchestral compositions heard during the season just completed and publicly performed for the first time in New York.

The Barber Concerto was given its first local performances by the Boston Symphony, conducted by Serge Koussevitzky, at the Academy of Music in Brooklyn on April 12 and in Carnegie Hall on April 13 with Raya Garbovska as soloist. The work was completed in Nov., 1945.

In fulfilling its aim to encourage the building of an American repertory

the Circle has singled out David Diamond's Rounds for String Orchestra as the work reheard during the season and deserving a place in the repertory of symphony orchestras.

The Circle has made a special citation for Charles Ives' Third Symphony which had its first performance on April 5, 1946, with the New York Little Symphony under the direction of Lou Harrison at Carnegie Chamber Music Hall.

Dallas Symphony Singers Begin Joint Rehearsals

DALLAS.—Rehearsals of the Dallas Symphony Singers, directed by Marion Flagg, head of public school music in Dallas, have been held regularly. On May 27 the chorus joined the Dallas Male Chorus for joint rehearsal, the latter group directed by Edmund Boettcher. Next season they will be heard jointly with the Dallas Symphony.

Larger Staff for Community Concerts

Expansion of Community Concerts activities having progressed rapidly in the past season, it has been deemed necessary to extend the executive staff, according to Ward French, president of Community Concert Service. New appointments are: Lawrence Bernhardt as Eastern manager, Ben Lobdill as Western manager, David Ferguson as Pacific Coast manager, and Marion Evans as assistant Western manager. These appointments have been made, Mr. French said, in order to sustain a high level of service in the operation of the organized audience plan of Community Concerts.

Lawrence Bernhardt, before entering the business side of music, was a concert pianist, having been a pupil of Josef Lhevinne, and had taught in New York, Milwaukee, and Wausau, Wis. His first promotional activity in music was the management of Milwaukee's all-star Piano Series. He will be associated with the New York office as Executive Assistant to Robert Ferguson, vice-president.

Ben Lobdill joined Community Concerts in 1936, and had achieved an important place in the organization staff of the Western Division when he enlisted in the Army in the fall of 1939. He will be located at the Chicago office as Executive Assistant to Arthur Wisner, vice-president.

A pioneer in the development of Community Concerts in the far west, David Ferguson has been with the organization for 11 years. Mr. Ferguson recently stated, "When I look back to the year 1936, when I alone handled everything from Lincoln to the coast, what a change has taken place!" Mr. Ferguson, for the past several years, has also held the position of Columbia Concerts sales representative in the Northwest, a position he will continue to occupy.

Marion Evans, who has been a special assistant to Mr. Wisner in the Western Division, hails from Minneapolis, and owned one of the Middle West's largest teacher's agencies until she closed it soon after the war depleted the ranks of the teaching profession. She had been a specialist in the placing of music teachers, and followed this interest into Junior Programs, Inc., where she became General Field Secretary in charge of booking and routing the musical plays for children presented by that organization. From Junior Programs, Miss Evans joined Community Concert Service.

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Summer Anniversaries

THREE American institutions dedicated to summer music al fresco are celebrating important anniversaries this year. Hollywood Bowl and the Cincinnati Summer Opera are 25 years old and the Watergate series of the National Symphony, in Washington, D. C., a thriving youngster in this company, is 10.

These are not the oldest enterprises of their kind in the country. The Lewisohn Stadium concerts in New York have been with us for 29 years, and the venerable "Pops" in Boston (not outdoor concerts, however) boast of 61. There may be others, not coming immediately to mind, that are also of more ancient vintage. Yet 25 years, and even 10, are a point of some maturity for an artistic institution as such things go in our young country.

Hollywood Bowl is unique in many ways, not the least of these being that the Bowl itself created the enterprise rather than the other way around. In 1921 the Los Angeles Philharmonic took part in Easter sunrise service in this great natural amphitheatre in the Los Angeles suburbs, and so excellent did the acoustics prove to be that plans immediately were made for an annual series of concerts there. Alfred Hertz conducted the first concert the following year and the project was launched upon an ever-widening career which encompassed symphony concerts, opera and ballet, and brought to the picturesque hill retreat most of the great conductors and solo artists of the day. With a capacity of 20,000, the bowl has extended its hospitality to over six millions since 1922. As it crosses the threshold into its second quarter-century, it announces plans for a vast expansion of activity which even include a University of Fine Arts to function in connection with the bowl.

CINCINNATI has the distinction of owning the only summer season of grand opera in the United States and is justly proud of its achievements, past and present. It grew out of a series of entertainments put on by the management of the Zoological Gardens of which operatic performances, under the direction of Ralph Lyford, were only a part. These blossomed rapidly into full-blown opera productions enlisting the services of some of the world's best vocal talent. Suspension for one season (1934) due to general economic conditions was followed by reorganization and the birth of the present Cincinnati Summer Opera Association which has carried on to even greater glory. Public interest has increased steadily and its six weeks' season is now second only to that of the Metropolitan in length and in the number of operas presented.

The National Symphony, founded in 1931, is four years older than its summer series at the Watergate. The latter really began in 1935, but since one season was skipped, the life of the series is considered as 10 years. To Hans Kindler, the National Symphony conductor, goes all credit for the inauguration of these concerts in their uniquely beautiful setting on a barge in the Potomac behind the Lincoln Memorial. It was he who conceived the idea of providing Washington's sweltering thousands with a type of summer divertissement never before available in the capital city. The concerts were an instant success. They have continued to grow in popularity with every passing year and have added one more block to the civic and musical edifice of an anomalous com-

munity never before noted for its civic or musical consciousness. Dr. Kindler and his supporters have completed the first step in an undertaking of unpredictable national significance.

High tribute was paid to the parent organization, the National Symphony, on the eve of the Watergate opening by many public officials and notables. Chief among them was President Harry Truman, who, in a letter to the association president, E. R. Finkenstaedt, said in part:

"These concerts of such high artistic merit given in such an attractive setting have become a justly popular feature of our Washington summers. During the war years you remembered also to look after the interests of the members of our armed forces in Washington. It is a satisfaction to know that you will continue through the Red Cross to distribute admission tickets to hospitalized military personnel. The success of the Watergate concerts through a decade warrants the hope that they may long continue to flourish."

Boom in the Metropolis

THE HOUSING shortage has taken on a new aspect in Manhattan. For several years we have grown to expect the midsummer release from the two large concert bureaus, Columbia Concerts and NCAC, listing the number of concerts booked for New York auditoriums and, if memory serves, showing each year an increase over the past one. We have often thought that a saturation point must be reached some season. And this seems to be it. With Columbia placing 151 events in the halls of musical New York and NCAC 100—breaking both bureaus' records for the number signed and sealed by June—we can look forward to a season of almost literally uninterrupted music—at least from 2:30 p. m. on, daily. And undoubtedly there will be morning events in the swankier hotels to start off many days right.

Both bureaus say this rush of booking is unprecedented. Elizabeth Mathews, head of Columbia's recital department, declares that the number marks an increase of more than 20 per cent over this time last year and ten more events than the total of the entire 1945-46 season. Jeanette Green of NCAC states that this new schedule is the largest in the 25-year history of the organization.

To add to their testimony comes word from the recital hall managements. Carnegie, Town, Times and Carnegie Chamber Halls, all tell the same story. There were a few afternoon dates left at one of these a few days ago but doubtless they are snapped up by now because waiting lists are the thing this year and news of concert cancellations is as alertly spotted by prospective concert givers as are apartment vacan-

Personalities



Ben Greenhaus

THE WIND IS FAIR FOR FRANCE

The Casadesus family sailing on the Ericsson. With the pianist, Robert, are his wife, daughter, the American-born Theresa, and son, Guy

cies by the homeless. There is even talk of re-opening the old Engineering Auditorium on West 39th Street to accommodate the plethora of talent—and, presumably, of the public to hear that talent.

To hire a hall and fill a stage with flowers is still not enough. There are further implications in all this avalanche of concert-giving in Manhattan; deeper meanings to be sought.

As New York goes, so does the rest of the country? Do more New York recitals mean more interest in music on the part of nation-wide audiences? Is the New York boom a cause or a result? Perhaps a little of both. It is sure that concert bookings the country over have reached a new high each year since the war began. The causes for this are fairly obvious and have been discussed before. Knowing of this and understandably wanting to be part of it, artists have stampeded to get their New York dates, which will, they pray, bring them either renewed prestige or a first start towards fame and fortune. Both bureaus' lists contain new names—Columbia marks 47 debuts, with pianists as always in the lead. Many are names well known to the musical public; some represent artists who are still climbing. All of them have a chance in this brave new season. From late September to early May they will be on parade, on trial. The sounds of their music will hardly die for seven months. A frightening prospect as a whole; a truly stimulating one in realistic perspective—day by day, artist by artist.

MUSICAL AMERICA

Founded 1898

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Telephone: Circle 7-0520. Cable address: MUAMER

Subscription Rates: U. S. A. and Possessions, \$4 a year; Canada, \$4.50; Foreign, \$5. Single copies, thirty cents.
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MUSICAL AMERICANA

By HARRY MARLATT

THE famous "Cadiz" Strad, dated 1722, was recently bought by **Joseph Fuchs**. Also nicknamed the "Cannon" because of its powerful tone, the instrument made its debut with Mr. Fuchs at the Washington Watergate concert of July 5. On July 16 he played the Mendelssohn Concerto on the instrument at Philadelphia's Robin Hood Dell. Next season, between his orchestral dates Mr. Fuchs will teach at the Juilliard School. . . . **Robert Merrill** sang favorite hymns of the late Chief Executive before a joint session of Congress on July 1 at special memorial services given for President Roosevelt. . . . **Nicolai Malko**, who conducted the world premiere of Shostakovich's First Symphony in 1926, recently received a telegram from the Russian composer extending his greetings upon the anniversary of the performance. After he has conducted 17 concerts in Chicago's Grant Park series Mr. Malko will fly to Europe for an extended tour.

While **Gian-Carlo Menotti** was in Italy conferring with his publishers, Ricordi & Co., concerning his works which were banned during the war, he was awarded a Guggenheim fellowship for his new opera, *The Last Superman*. . . . **Leo Sowerby's** *The Canticle of the Sun* which was commissioned by the Alice M. Ditson Fund and performed a short time ago by the Schola Cantorum of New York won this year's \$500 Pulitzer Prize for distinguished musical composition. An instructor at Chicago's American Conservatory, Mr. Sowerby has been organist and choirmaster of St. James' Episcopal Church there for nearly 20 years. Heitor Villa-Lobos has invited **Ellen Ballon** to give the world premiere of his new piano concerto under his direction in Rio on Oct. 26. Miss Ballon will also appear in other concerts with orchestras in the new work as well as in solo recitals during her stay in South America.

Fritz Kreisler is on his way to recovery after an emergency operation for appendicitis. The famous violinist was on the critical list for several days following the operation. . . . The proverbial stork has been a frequent visitor of late to musicians living in the east. **Mikhail Sheyne**, pianist, and head of the Westchester Conservatory of Music, and his wife, the former Melitta Lopez-Nussa de Carrion of Havana, have announced the birth of a daughter, Maria Micaela in White Plains. To Mr. and Mrs. Tom Barker, the latter the former **Henrietta Schumann**, pianist, a daughter, Bonnie, and to **James and Peggy Pease**, still another daughter, Margaret Helen. . . . **Max Reiter**, conductor of the San Antonio Symphony, and Mrs. Pauline Washer Goldsmith, vice-president for production and one of the founders of the orchestra, were married recently and after a brief stay in New York will return to San Antonio where Mr. Reiter has been re-engaged under a new three year contract.

Something new has been added to the music life of Greensboro, N. C. A record-lending department has been established in the public library through the efforts of a volunteer committee headed by **Amelia Hall Cardwell**, a local singing teacher. During the first two months of the committee's drive for funds \$1,800 was collected. . . . Three hundred musicians, members of the Oberlin Musical Union and Conservatory Orchestra in Oberlin, Ohio, presented **Maurice Kessler**, their conductor, with an impromptu, post-season serenade on May 28 when they gathered in a body on his front lawn to sing portions of Bach's B Minor Mass. Earlier Mr. Kessler had conducted the group in the work at a concert in Finney Chapel.

Dimitri Mitropoulos, conductor of the Minneapolis Symphony and Robin Hood Dell concerts, received the honorary degree of Doctor of Music from the Philadelphia Musical Academy at the school's 76th annual commencement. . . . **Russell Kingman**, cellist of the American String Quartet, was likewise honored with a Doctor of Letters from New Jersey's Upsala College. . . . **William Hacker** has resigned from his position at the University of Arkansas to devote his full time to work as musical director of the Arkansas Philharmonic Society. At present Mr. Hacker is in Mexico as "Ambassador of Music from Arkansas" and giving piano recitals in the Palace of Fine Arts.

The return of **Vronsky and Babin**, duo-pianists, to the concert field after their wartime service—

What They Read 20 Years Ago

MUSICAL AMERICA for July, 1946



On the private grounds of the White House President Coolidge receives the Eurydice Club of Toledo, Ohio. The four central figures (from the left) are: Zella B. Sand, director of the club; President Coolidge; Congressman W. W. Chalmers, and Mrs. Chalmers, a former president of the club

Why Not Revive It?

The Princess Anna of Saxe has accepted the presidency of an association aimed to oppose jazz.

Them Was the Days!

Manon Lescaut Brilliantly Opens Ravinia Season. Lucrezia Bori and Giovanni Martinelli Acclaimed. Elisabeth Rethberg Scores as Butterly Later in Week. Louis Eckstein, Impresario, and Otto H. Kahn Both Make Addresses.

1926

Why Not Here and Now?

Unfamiliar Works by Handel Produced at

Mr. Babin was in the Army Air Forces, his wife, a voluntary worker in army and navy hospitals—will be marked by a sold-out tour of more than 70 concerts in 30 states. Their season opens in Denver on Oct. 26. A New York recital in Carnegie Hall is scheduled for Dec. 3. Other cities in which they will appear include Boston, Pittsburgh, Cleveland, Toronto, Chicago, Seattle, San Francisco, Los Angeles, Kansas City and Atlanta. At present the pianists are summering at their ranch near Santa Fe, New Mex., where Mr. Babin has just completed a string quartet and is working on a suite for two pianos. . . . **Vladimir Golshmann**, musical director of the St. Louis Symphony, flew to Paris early in July to conduct two concerts with the French National Radio Orchestra. He will return to this country in August. Next season Mr. Golshmann is to be guest conductor of the Cincinnati Symphony, Rochester Philharmonic and Montreal Concerts Symphonique in addition to his duties in St. Louis.

After conducting four concerts at the Lewisohn Stadium on Aug. 1, 3, 5 and 6, **Efrem Kurtz**, musical director of the Kansas City Philharmonic, will take a vacation before opening the Kansas City season on Oct. 15. Mr. Kurtz has been engaged to open the season of the Cincinnati Symphony on Oct. 18, is to direct two broadcast performances of the Detroit Symphony on Sept. 15 and 22, and will lead the Houston Symphony on Jan. 6. . . . **Polyna Stoska** left early in July for her third USO-Camp Shows tour to entertain servicemen overseas. Others in the unit which will visit Germany and Austria are **Angel Reyes**, violinist, **Jess Walters**, baritone, and **Lee Taubman**, pianist.

Festival at Crystal Palace. London Hears Deidamia, Zadok the Priest and Excerpts from Rinaldo.

1926

Just Fawney That!

Met Singers Film Arias for Picture. Synchronization Method Is Used for Novel Screen Production. Martinelli "Screened" Arias from Aida with the Philharmonic Orchestra as Accompanist and Marion Talley Sang Caro Nome from Rigoletto and Home Sweet Home.

1926

What Do You Mean, "Hungry"?

Stadium Series Begins Well in Spite of Subway Strike. Music-Hungry New Yorkers Flock to Summer Orchestral Concerts. Van Hoogstraten Leads Meritorious Performance of Standard Works.

1926

Critical?

From the *New York Times*: "A choir of 700 voices sang hymn after hymn while two pianos with relays of pianists furnished the music".

1926

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Ravinia Begins Eleventh Year

Szell Conducts with Jarmila Novotna as Opening Soloist

CHICAGO.—With George Szell conducting the Chicago Symphony and with Jarmila Novotna, soprano, as soloist, the Ravinia Festival opened its 11th season on June 25 before a large gala audience. Percy B. Eckhart, chairman of the festival association, made his usual welcoming address after the orchestra had played the rousing Overture, *Le Carnaval Romain* by Berlioz.

Miss Novotna, radiant in a colorful, handsomely cut gown, added immensely to the festive atmosphere, and she interpreted the joyous little first act aria from Dvorak's *Rusalka* with bubbling charm. In the Letter Scene from Tchaikovsky's *Eugene Onegin*, the singer was less at ease and her voice was sometimes hard and strained. As an encore, she added Dvorak's *Songs My Mother Taught Me*.

Mr. Szell's most notable work was in Beethoven's *Eroica* Symphony. Forcefulness, strength and the solidarity that the music calls for were projected in a masterly manner.

Ravinia's second concert of the summer on June 27, drew a much smaller audience. It boasted neither soloist nor novelty, but the familiar symphonic works which made up the program received outstandingly beautiful treatment by Mr. Szell. Beethoven's *Pastoral* Symphony was interpreted with such thoughtful care that it revealed anew its delicacy, lyricism and drama. Preludes to three Wagner operas, *Lohengrin*, *Tristan* and *Isolde*, and *The Mastersingers* made the second half of the concert, and these were set forth in tonal richness and full-bodied color.

RUTH BARRY

Columbus Philharmonic Now Professional Group

COLUMBUS, OHIO.—The Columbus Philharmonic will open its sixth season on Nov. 5, 1946. The orchestra which has been, and will be under the musical direction of Izler Solomon, has been converted from a semi-professional orchestra to a full-time professional group. More than 3,000 contributors rallied to the recent campaign for a foundation fund to place the ensemble in the professional field. Guest artists next season include Gregor Piatigorsky, Artur Rubinstein, Nan Merriman, Byron Janis, William Primrose and Zino Francesatti.

Rudolph Ganz to Conduct Grand Rapids Symphony

Rudolph Ganz, who has accepted the conductorship of the Grand Rapids Symphony for the season 1946-'47,



Nicolai Malko

Robert Merrill

Jarmila Novotna

George Szell

completed his concert season with a piano recital in Marquette, Mich., on May 27 and an appearance as guest conductor with the Chicago Symphony on May 29. He was soloist with the orchestra in the D Major Piano Concerto by Haydn. In addition to his series of youth concerts with the New York Philharmonic-Symphony and San Francisco Symphonies, he led the Chicago Symphony in 10 youth concerts. He also gave piano and lecture-recitals. Mills Music, Inc., has published Mr. Ganz's four Symphonic Pieces. Mr. Ganz has been re-engaged for the young people's concerts in these three cities.

Malko Opens Grant Park List

Robert Merrill and Auditions Winners Appear as Soloists

CHICAGO.—An audience estimated at 25,000 turned out for the opening of the 12th season of outdoor Grant Park concerts on June 26, when Nicolai Malko conducted his newly organized Grant Park Orchestra, and Robert Merrill, baritone, appeared as soloist.

The orchestra, whose membership has been drawn from a number of American symphonic groups, made a good impression in the early part of the program. Verdi's *La Forza Del Destino* Overture and the Vivaldi-Siloti Concerto Grosso in D Minor were played with technical smoothness and warmth of feeling, and the tone, particularly of the strings, was of mellow quality. The performance of Respighi's *Pines of Rome*, however, was sadly lacking in precision and decisiveness. Tempos dragged and the sparkling character of the music was lost.

In *Vision Fugitive* from Massenet's *Herodiade*, Mr. Merrill used his rich baritone to excellent effect and when he appeared later in the evening in a popular group, the audience insisted on several encores.

Threatening clouds, lightning flashes and violent winds did their utmost to discourage music-making in Grant Park on June 28, but the musicians were apparently undisturbed, save for the nuisance of having their music sheets blown away at frequent intervals. The orchestra sounded much

surer of itself than it had at the opening concert. In Beethoven's First Symphony, it functioned as a skilful, well-unified group, and it played Casella's *Italia* with color and spirit.

Two talented Chicago audition winners appeared as soloists: Muriel Meinken, pianist, displaying a facile technique and a sound feeling for style in Liszt's Hungarian Fantasy, and Jane Pabst, mezzo-soprano, in Ah, Mon Fils, from Meyerbeer's *Le Prophète* with a voice of unusual richness and clarity.

RUTH BARRY

Record Attendance At Cleveland Pops

Soloists Include Goldovsky, Antoine, Podis, Travers, Whittemore and Lowe

CLEVELAND.—The Cleveland Summer Symphony under direction of Rudolph Ringwall has been marking up new records in its eighth season of pop concerts at Public Hall.

With Boris Goldovsky, pianist, as soloist offering a brilliant performance of the Tchaikovsky B Flat Minor Concerto, the attendance at the opening concert June 8 broke all previous records, 6,628 persons attending.

And public attention has further been attracted to these informal concerts at which refreshments are served at the 200 or more tables on the main floor.

Josephine Antoine, opera and radio singer, was the solo attraction June 12. Besides repeating the *Carnival of Venice* that she sang in the lesson scene of the opera, she offered Gounod and Mozart arias and in response to the ovation, a long string of encores.

Eunice Podis, gifted Cleveland pianist, featured the June 15 pop concert, playing the Schumann A Minor Concerto with fine authority and pleasing artistry. Whittemore and Lowe, duo-pianists on June 19 offered the Poulenc Concerto besides their own collection of music show tunes, and numerous encores.

Patricia Travers, 19, violinist gave a compelling performance of the familiar Mendelssohn Concerto at the June 22 pop and as encores gave brilliant performances of the Saint-Saëns Rondo Capriccioso and the Novacek Perpetual Motion.

Much interest was shown in the news that the Cleveland Orchestra under the direction of George Szell opening next October has engaged Bruno Walter, Georges Enesco and Igor Stravinsky as guest conductors. And that Mr. Walter plans among other items, to program the Mahler Fourth Symphony, with Desi Halban as soprano soloist in the finale. It is expected that Mr. Enesco, on his return from a long absence in Europe, will offer a program of his own music and that Stravinsky will do the same, featuring in particular his Symphony in Three Movements.

Director Szell has appointed Samuel Thaviu, of the Pittsburgh orchestra, as concertmaster the coming season.

Announcement was made by the Singers Club now in its 54th season of the appointment of Maurice Goldman as director in the place of George F. Strickling, who has resigned. Mr. Goldman, head of the opera department at the Cleveland Institute of

Music, and director of the Jewish Singing Society, has also been connected with various operatic enterprises in this section.

An interesting June music event was the two day music festival presented by the St. James Festival Choir and Orchestra under direction of Walter Blodgett, curator of music at the Museum of Art. Following presentation of various motets, ancient and modern, the group gave a fine performance of the Haydn Imperial Mass in D, followed by the Hindemith *Frau Musica* and the Bach Cantata No. 21. Soloists were Gretchen Garnett, Harriet Hill, Mildred Mueller, John Priebe, and Philip MacGregor.

ELMORE BACON.

Fisk Singers Mark 75th Anniversary

NASHVILLE, TENN.—On April 25 Fisk University began the celebration of the 75th anniversary of the sending from Nashville of its first group of Jubilee Singers.

First prize in a competition offered by the Fellowship of American Composers was won by John W. Work.

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STADIUM

(Continued from page 9)

aggregated 15,000. The gathering included a number of officials of the UN and during the first intermission Grace Moore, the Mimi of the occasion, came before the curtain to address to the visiting delegates a short speech of thanks.

The performance displayed the customary vicissitudes of open air opera performances and Stadium ones in particular. The weather was perfect but the noise of passing planes marred many of the more delicate passages of the opera. Bohème, with its need for intimacy, is under the most favorable conditions scarcely the best work for performance under the bare heavens. At any rate, if the representation was scarcely a truly atmospheric one it had not a little spirit. The amplifying devices were not sympathetic to some of the voices and echoes from at least five different corners of the Stadium played hob with many effects.

Miss Moore's Mimi is, of course, a very familiar impersonation and it revealed most of its customary qualities. The artist appeared to be suffering from some sort of indisposition, and her singing, except in the Addio air, was marked by some dubious intonation. That the voice was not in its best state may be gathered from the fact that at the repetition of the opera on the following evening Miss Moore relinquished the role to Vivian della Chiesa, who scored a decided success.

Two Stadium newcomers were



Artur Rodzinski

Neure Jorjorian, the Musetta of the occasion, and the baritone Enzo Mascherini, the Marcello. Miss Jorjorian presented a highly animated Musetta. Her voice carried easily over the second act ensembles and she was much applauded for the waltz song. Mr. Mascherini's big, resonant tones and his obvious stage experience made him an excellent Marcello. Jan Peerce delivered the music of Rodolfo with all his accomplished vocalism and his ready grasp of style. The smaller roles were competently filled by George Cehanovsky, Lodovico Oliviero and Lorenzo Alvary. Alexander Smallens conducted a performance marked by liveliness of tempo and considerable brio.

On June 26, Alexander Smallens assumed the baton, presenting Prokofiev's Classical Symphony and the Second by Sibelius. Works by Copland and Milhaud were also on the program.

List and Glenn Draw 19,000

A major triumph was scored by Eugene List, pianist, and Carroll Glenn, violinist, on June 27, when a crowd of 19,000 turned out to hear the pianist perform the Tchaikovsky B-Flat-Minor Concerto and Miss Glenn the Violin Concerto by the same composer. The two musicians were heartily rewarded for their effective efforts by the audience's enthusiasm. Each responded with encores and together they played the second movement of the Franck Sonata. Alexander Smallens provided excellent orchestral accompaniment and led the orchestra in the Polonaise from the Russian composer's Eugene Onegin and his Marche Slav.

With Mr. Smallens again on the podium, Larry Adler was soloist on June 29, featuring the concerto by Jean Berger written especially for him. He also offered Dinicu's Hora Staccato, a Malagueña by Lecuona and the Ravel Bolero. A symphony in D by Haydn was well played and a novelty was a suite from Strauss' Die Frau ohne Schatten, heard for the first time in New York.

Despite threatening weather, Gladys Swarthout drew her customarily enthusiastic audience on July 1, with Fabien Sevitzky conducting. The singer offered Laschi's ch'io Pianga from Handel's Rinaldo, the Habanera from Carmen and songs by Canteloube and Obradors. There were also several encores. The orchestra played Dvorak's New World Symphony and works by Van Vactor and Dubinsky.

Mr. Sevitzky, on the following evening, played Barber's Essay for Orchestra, his own arrangement of a Bach chorale prelude also of the Giant Fugue, Brahms's Fourth Symphony and excerpts from Berlioz' The Damnation of Faust.

A poetic reading of the Grieg Piano Concerto by Stell Anderson was the high point of the concert on July 3. Miss Anderson's performance was characterized by warmth and imagination which brought to the well-known work a feeling of spontaneity of freshness not frequently heard. She was capably assisted by Fabien Sevitzky and the orchestra which also gave a rousing performance of Tchaikovsky's Fifth Symphony.

William Billings Overture, Rodgers-Bennett Oklahoma Suite and Sousa's Stars and Stripes Forever. The audience saved its heartiest applause, however, for the Negro spirituals and blues so adequately presented by the Hall Johnson Choir under Mr. Johnson's direction.

American music was appropriately featured on the July 4 program with the Hall Johnson Choir sharing honors with Alexander Smallens and the orchestra. Novelties of the evening were a set of dances from Frederick Jacobi's opera, The Prodigal Son, and George Antheil's Over the Plains. The set of dances is a dated piece imitating American cafe dance music of the early 19th century, and amusingly depicts the naïveté of the period.

Mr. Antheil's work is heavier and more bombastic with a "modern" treatment something of the Stravinsky order. Mr. Jacobi's dance music received its world-premiere, and Mr. Antheil's work had its first New York hearing. Also well-performed and well-received were William Schuman's

William Billings Overture, Rodgers-Bennett Oklahoma Suite and Sousa's Stars and Stripes Forever. The audience saved its heartiest applause, however, for the Negro spirituals and blues so adequately presented by the Hall Johnson Choir under Mr. Johnson's direction.

The magic name of Giuseppe De Luca, once again billed on American concert programs after far too long an absence, brought a crowd of 16,000 to the Stadium on July 6 to the A Night in Italy. Mr. Smallens again conducted the orchestra. Other artists appearing were Jan Peerce, tenor, Claramae Turner, mezzo-soprano, and Marie Rondahl, soprano.

Mr. De Luca's rich, powerful and well-nigh technically perfect baritone organ was marvelously projected in Di Provenza il mar from Verdi's La Traviata, and the Largo al factotum

(Continued on page 32)

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111,000 Attend St. Louis Operetta

Crowd Shatters Records
to Hear Desert Song as
Season's Opener

ST. LOUIS.—Despite threatening weather on several evenings, attendance records of the Municipal Opera were shattered when 111,000 persons attended the first presentation of the 1946 season running from June 6 to June 16, the production being the popular Romberg Desert Song.

The advance season sale was the

largest in the history of the organization. The lavish production of Paul Beisman, John Kennedy, Watson Barrett and Edwin MacArthur started the 28th season with a high level of entertainment and introduced newcomers who added much to the interest of the thousands of regulars who are inveterate attendants of the massive open air theater.

Edward Roecker, a great favorite of local audiences, who was in his very best voice, returned in the role of Pierre Birabeau, the dual personality of the Red Shadow and the Governor's son. Opposite him was Eleanore Lutton whose singing was noteworthy. Gean Greenwell, bass, heard here many times in opera and concert, made his initial summer appearance and his acting and singing brought much praise.

Others in the cast who contributed to the success of the opening production were John Cortay, Gerry Bauer, Emil Wachter, Rose Wye, Jr., Melton Moore, Lisan Kay, Ollie Franks, Nora Heald and Edwin Steffe. Edwin MacArthur in his second season of musical directorship was accorded a hearty reception at every performance and the orchestra and chorus were given rousing applause. Watson Barrett made effective use of the big stage, and the final scene with its banks of fountains and expert use of lighting effects was startling in its beauty. The old favorite took on new life with his stunning scenic effects.

Gay comedy reigned over the second week, June 17 to 23, with a well balanced cast in the musical-comedy, Mary, serving to bring a change of pace and the return of the petite and charming singing-actress Evelyn Wyckoff in the title role. Her natural, and unaffected characterization of the young lady from Kansas was a joy to behold. The plot dealing with the building of quickly-erected small houses called Love Nests was amusingly apropos of the current housing shortage. In the cast contributing to its success were Kay Jacquemot, Helen Raymond, Leonard Elliott, Jack Blair, Leonore Rae, Gean Greenwell, Edwin Steffe and others. The dancing chorus distinguished itself.

Mack Harrell's versatility in fine singing, some very acceptable violin playing, combined with a fine singing ensemble, made the third week of Gypsy Love by Franz Lehár, a delightful evening of musical entertainment. There was a finesse to Mr. Harrell's singing and acting that lifted the entire performance.

Biruta Ramoska, a young newcomer with fresh soprano voice was enthusiastically applauded for her artistic work as Zorika. John Cortay's tenor voice was far more effective than his acting. Gean Greenwell as Niklas again gave a nice characterization. The remainder of the cast included Leonore Rae, Penny Edwards, Jack Blair, Edwin Steffe and Charles Caudle. Mr. MacArthur blended orchestra, principals and chorus into a distinguished musical ensemble.

HERBERT W. COST

Willa Stewart Sings In Home Town Recital

SPRINGFIELD, Mo. — Outstanding musical event of the summer in Springfield, Mo., was the complimentary home-coming concert given by Willa Stewart, San Carlo Opera company soprano, in the auditorium of State college on June 18—the same auditorium where she sang a few years ago to win in a 22-county district school music contest, her first recognition.

Chicago Civic Orchestra Accepting Applications

CHICAGO—The Civic Orchestra will open its 28th season next October. This training school for symphony players, maintained by the Chicago Symphony, has enabled several hundred musicians to obtain positions in the major symphony orchestras of this



"MUSICAL AMERICA" IN THE SOVIET

The above picture appeared in a May issue of the "Soviet Weekly", which is published in London. It shows librarians in Leningrad and was passed on by Russian Relief, Inc., which is currently conducting a "Books-for-Russia" campaign.

country. 59 members of the Chicago Symphony are graduates of the Civic Orchestra.

During the coming season the Civic Orchestra will be under the direction of John Weicher. Classes are provided in harmony, counterpoint, composition and orchestration—as well as a class in conducting. Chamber music groups will also be formed. Scholarships are available for students showing exceptional talent. The Civic Orchestra has been approved under the so-called "G. I. Bill of Rights." Ex-service men and women may apply for government aid.

Chapple Begins Starlight Series

St. Louis Little Sym- phony's Twelfth Year Opens Auspiciously

ST. LOUIS.—The twelfth season of the Little Symphony Concerts of "Music Under the Stars" was auspiciously opened on June 21 with an initial crowd of nearly 2,000 persons attending.

With a completely revamped shell and a conspicuously better arrangement of orchestra and amplification, Stanley Chapple made a notable start with a varied program. It opened with a fine reading of Mozart's Symphony in B Flat (K. 182), followed by Bach's Triple Concerto in A Minor for piano, flute and violin, in which Mr. Chapple appeared at the piano, playing masterfully. The Capri Suite by Warlock closed the first half. Duparc's Aux Etoiles received sensitive treatment under Mr. Chapple's baton and the evening closed with a first local performance of Schubert's First Symphony.

Record-breaking of local entertainment figures seems to be prevalent this season for on June 28 the second concert of the Little Symphony brought out their largest audience of 2,108 persons to listen to a finely balanced program with the orchestra in top form under Mr. Chapple. A unified and clean cut performance of Handel's Concerto Grosso, No. 6 opened the program. Then came two novelties, the first, Darker America from the pen of William Grant Still, with its sombre hues clearly defined. This was followed by a first performance anywhere of Frederic Hart's The Happy Valley, in three movements. Mr. Hart's music is not complex, but shows a composer of originality and with a facility of expression.

The soloist was Margaret Warner,

pianist from Webster Groves, Mo., a young lady who displayed a sensitive technique in her performance of Weber's Concertstück. She added several encores. Edward German's Henry VIII Dances, spiritedly played, closed the program.

Three winners of the tenth annual Young Artists Contest of the Women's Committee of the St. Louis Symphony were presented by that group in a concert at the St. Louis Art Museum on June 17 before a large audience. The artists were Susanne Wilmers, cellist; a pupil of Selma Vogelsang and Mrs. Arnold Zopf; Emma Jean Kraemer, soprano, pupil of Mildred R. Haas and John Kessler, and Rene Weigert, a most talented piano student of Leo C. Miller. Each artist played two groups with numerous encores before an appreciative audience.

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MUSICAL AMERICA

Europe Hungry for American Culture Say Eugene List and Carroll Glenn

Artists Back from Prague Report on Musi- cal Attitudes Abroad

IT is not news that Europeans are desperately in need of American food, automobiles, washing machines and other material products of our society, but Eugene List, the distinguished pianist, and his equally distinguished violinist wife, Carroll Glenn, who recently returned from the International Music Festival at Prague, bring back the report of what to them appeared to be an even more urgent need.

"Europeans are hungry for American culture", says Mr. List, "for artistic and intellectual substances are their bread and wine. It is an attitude, a deep-seated desire which many Americans may find difficult to understand. Yet wherever we went on the continent the story was the same."

"In Rome the audience kept calling, 'Gershwin! Gershwin!', and in Prague, after the performance of American music, the audience rushed down the aisles to the platform, refusing to go home even after the lights were turned out.

"We found that we simply could not play too much American music. In Prague, especially, where we played nine encores, the people demonstrated an almost insatiable desire to hear works of such composers as Roy Harris, Gershwin, William Schuman and Copland.

"In fact, one of our greatest successes there was the playing of Leonard Bernstein's Sonata for clarinet and piano, Mr. Bernstein having adapted the clarinet part to the violin especially for Miss Glenn."

Both Miss Glenn and Mr. List are thoroughly convinced that the best way that the United States can build good will abroad is to encourage our young artists to concertize in Europe.

"We can reach their hearts and their minds far more quickly through cultural things than we can through material objects and printed propaganda", says Miss Glenn. Then to illustrate the importance of music to the Viennese she told how the undernourished, war-impoverished people have paid large sums of money to the state to support the Vienna Philharmonic and the State Opera, often going in want for material objects in order to do so.

The musical team of List and Glenn found their European tour a stimulating one, and they recommend a similar trek to other American artists, not only from the standpoint of building international unity, but because the exchange of ideas and inspiration flows both ways to mutual advantage.

At Prague they talked with the leading artists and composers from Great Britain, France, Russia and Czechoslovakia, and Miss Glenn's meeting with the famous Russian violinist, David Oistrach, proved particularly advantageous.

For some time Miss Glenn has played the Khachaturian Violin Concerto and yet had felt that the cadenza was unsatisfactory. Her opinion was confirmed when Oistrach performed the Concerto at the Festival, substituting for the original cadenza one of his own composition. After the performance he allowed Miss Glenn to copy his cadenza, and she will introduce it to her American public next season.

The young violinist has been a familiar figure on the American concert platform for several years. Her husband, who played for President Truman at Potsdam, spent four years in the Army, but since his release in January has played in Carnegie Hall, made a tour of the States, spent some

time in Hollywood where he took the role of the pianist in the United Artists film, *The Bachelor's Daughter*, appeared on leading radio programs, and with his wife played at Robin Hood Dell, the New York Stadium concerts and Tanglewood. This in addition to the European tour which included performances in Paris, Berlin, Prague, Vienna, Budapest, Rome, The Hague and London.

Right now the List-Glenn duo is taking a well-deserved rest. Their uppermost interest these torrid summer days is in a bright new Plymouth roadster which takes them to the countryside surrounding New York where plane schedules, photographers, managers, codas, cadenzas and recapitulations can be temporarily forgotten.

FRANK LEWIS

Krueger Returns from European Tour

Karl Krueger, conductor of the Detroit Symphony, returned from a tour of Europe on June 11 after having spent almost three months on the continent. He made appearances in Vienna, Oslo, Copenhagen and Paris and expressed himself as particularly pleased with the Vienna Philharmonic, which, he said, "is the only orchestra in Europe to mention in the same breath as American orchestras."

Conditions, particularly for traveling, are still very difficult, and Mr. Krueger's proposed appearances in Spain and Italy had to be cancelled. Another disappointment was in the disbandment of the GI orchestra in Frankfort which he had hoped to lead. He visited Sibelius in Finland and reports that the veteran composer, at 80, is busy working on a new composition although he will not discuss it. Mr. Krueger made the trip by air.

Alan Kayes in RCA Victor Post

CAMDEN, N. J.—Alan Kayes has been appointed publicity manager for the Record Department of RCA Victor, supervising Red Seal and Popular Artist and new record release publicity from the New York offices in the RCA Building. Active in public relations work in New York since 1935, Mr. Kayes recently was discharged from the Army after serving as field correspondent and public relations officer for two years in India, Burma and China.

Georges Thill to Return

Georges Thill, French tenor, once a member of the Metropolitan Opera, will return to this country next season under the management of American-Canadian Concerts and Artists. Well known in concert, radio, films and recordings, Mr. Thill's operatic roles include Romeo, Lohengrin, Samson, Don Jose, Werther, Canio and others. He remained in Paris during the German occupation but at no time did he sing for the Germans or with them in any performance, it is said.

Bichurin Representative For Rudolf Firkusny

M. P. Bichurin, former director of the Czech Philharmonic and manager for Feodor Chaliapin's Central European tours, is now personal representative for the Czech pianist Rudolf Firkusny for Central and South America and the West Indies. He is also representative for the baritone, Sidor Belarsky, in his second concert and opera tour of South America and he has arranged several concert and radio appearances in Mexico and Central America for Robert Kitain, violinist.

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Registry Announces Contest Winners

Leona Vanni, lyric soprano, Margaret Barthel, pianist, and Lila Honig, contralto, were the winners in the contest, Stairway to Stardom, presented by the members of the Talent Registry division of Margaret Walters Public Relations, Inc., at Town Hall, New York City, June 11th, 12th and 13th. Miss Vanni and Miss Barthel were joint winners of the judges' award of \$500, and Miss Honig won the audience vote prize of \$500.

Sixty-six members of the registry, which numbers 150, vied with each other for the prizes, and several were given honorable mention, by the eminent judges. This list includes



Ben Greenhaus

Winners in the Stairway to Stardom concert: from the left, Lila Honig, Margaret Barthel and Leona Vanni

William McGrath, Nancy Spain, Katherine Borron, Mary Louise Beatrice, Lynn Renore, Evelyn Pasen, Lila Honig, Rosa Sandra, Evelyn Paul, Ingrid Robertson, Margit Eden, Madeline Brown, Laura Gutierrez, Rose Palmer, Freda Hemming and Morton Davenport.

Judges acting on the board were Maria Kurenko, chairman, Helen Jepson, Eleanor Steber, and Alexander Sved, all of the Metropolitan Opera Association; Marion Priore, founder of the Buffalo Scholarship Concerts; Blanche Yurka, theatre and cinema star; Maurice Abravanel, conductor; Howard Cordery, N.B.C. Television director; Giorgio D'Andria, head of the National Grand Opera Company; Richard Humber, band leader; Stephen Hero, violinist; Alfred Human, editor *Musical Digest*; Paul Lavelle, radio conductor; Arpad Sandor, accompanist and Lawrence White, New York *Journal-American* music reviewer.

The registry was established two years ago for the purpose of placing members in the music world and to promote careers.

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LUNDE

Wilson. A specially commissioned work, East and West, by Dai-Kong Lee closed the first part of the program. It had moments of interest and was extremely well sung. Following the intermission were Brahms's *Nänie* and the Prologue to Boito's *Mefistofele*.

Mr. Kemp deserves high credit for the results achieved under very difficult circumstances. His chorus sang with precision, a reasonably good variety of dynamics and color and unusually clear enunciation. Incidental solos were sung by Florence Paula and Pearl Percival, sopranos; Doris Sierer, contralto; Earle Blakeslee and Byron Steele, tenors; Warren Walworth, Norman Greene, John Russell and Harry Steiner, baritone, and Edgar Thompson, Gayla Glenn and James Francis, basses. Accompaniments were played by Arnold Zemachson and H. Spencer McEvoy at the piano and Walter Witherspoon at the organ. Boys from the choir school of Edoardo Petri assisted in the Boito work.

D.

German Relief Concert

Under the auspices of the German Evangelical Lutheran Church of New York and the German Lutheran Zion Church of Brooklyn, a concert was given in aid of War Relief in the Town Hall on the evening of June 6. Taking part were Frieda Hempel, soprano; Emma Foos, contralto; and the Liederkranz Male Chorus and Orchestra conducted by P. H. Boegermann. The piano accompanist was Paul Meyer.

Mme. Hempel offered a number of her most popular songs, also Elsa's Dream from *Lohengrin*. Her song groups included Schubert's *Die Forelle* and *Ungeduld*; Loewe's *Der Zahn*; Brahms's *Schwestlein*, and Grieg's *Die Wasserlilie*. Miss Foos was heard in O Don Fatale from Verdi's *Don Carlos* and songs by Schubert, Wolf and Strauss. Both singers also joined with the chorus, Mme. Hempel singing the solo part in Nessler's *Heimat* and Miss Foos, Seraphic Song of Rubinstein. The chorus alone sang Mozart's *Ave Verum Corpus* and works by Kremer, Muehlberg and Othegraven and the orchestra played the overture to Offenbach's *Orpheus in Hades*. Addresses were made by the Rev. Heinrich Arend Kropf and the Rev. Heinrich Paul Suhr. There was a large audience in attendance.

D

Spanish Dance Recital

A delightful recital of Spanish dances by Federico Rey and Maria Teresa Acuna opened a series of Barbizon Tuesdays in the concert hall of the Barbizon Plaza on June 11. The concerts are being directed by Dale Wasserman and David Alexander, and they will include several other dance events. Mr. Rey, formerly the partner of Argentinita, and more recently in the Army, has lost little or nothing of his brilliance. One of the most unusual features of the program was his group of Basque Dances, quite different in style from the familiar Spanish dances and beautifully performed. Also exciting were his Gypsy Rhythms. Miss Acuna was effective both in dances of lyrical content and in more dramatic works, and her castanet playing was notably sensitive. The audience taxed the capacity of the hall and was enthusiastic throughout the evening.

N.

Second Barbizon Tuesday Brings Scott and Dudley

The second of the Barbizon Tuesdays, a series of concerts being held at the Barbizon-Plaza Concert Hall, was given by Tom Scott, folk singer, and Alice Dudley, dancer, on June 18 before a cordial audience. Mr. Scott sang groups of Work Songs, Songs of Love and Play, Story-Telling Songs and Songs of Worship. Miss Dudley, with the assistance of Nathan Kirk-

patrick and a group, danced Fisher-Man Tell Me; Mountain Song; Woman Song; and The Unfortunate Miss Bailey.

N.

Summer Concerts Scheduled For El Paso Orchestra

EL PASO, TEX.—The El Paso Symphony has been engaged by the City of El Paso to give a series of summer Popular concerts during July and August, as part of the city recreation program.

H. Arthur Brown, permanent conductor of the orchestra, will direct the concerts which will be given at the El Paso High School Stadium. There will be no admission charge to the public.

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Golden Gate Hails Ormandy's Forces

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Gives Three Concerts—
Dance League Active

SAN FRANCISCO.—Three programs by the Philadelphia Orchestra under Eugene Ormandy were the high points of the waning music season. If the programs were not too exciting, the playing was magnificent. The first audience heard Ormandy's arrangement of Handel's Overture in D Minor from the Concerto Grosso No. 5, Beethoven's Symphony No. 7, Debussy's two Nocturnes, Clouds and Festivals, and Strauss' Death and Transfiguration.

The second, which also drew an audience which filled the Opera House including orchestra pit and standing room, heard the Handel-Ormandy Concerto for orchestra in D, Brahms' Fourth Symphony, Paul Creston's Chant of 1942, Debussy's Afternoon of a Faun and Borodin's Polovetsian Dances from Prince Igor.

Temporarily stranded by the railroad strike, the orchestra announced an ex-



PROCLAMING CIVIC MUSIC WEEK IN ARKANSAS

Governor Laney in his office in the State Capitol after signing the proclamation and calling upon his people to support civic music. With the Governor are (left) J. D. Jordan, president of the Greater Little Rock Civic Music Association, and (right) W. R. Alstadt, executive vice-president

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tra Sunday afternoon all-Tchaikovsky program at 11:30 a.m. Saturday, and playing in their informal travel attire to an audience which could not reserve seats or have printed programs, the orchestra had gratifying response in the way of attendance and unrestrained enthusiasm was manifested at every pause. The program, announced from the platform, was the Serenade for Strings, Romeo and Juliet Overture and the Fifth Symphony.

The orchestra's stupendous tonal and dynamic resources and Ormandy's dramatic readings of the scores won ovations for players and conductor at every concert. All three were under the management of Paul Posz, manager for the San Francisco Opera Association.

The San Francisco Dance League, comprising modern dance groups and individual exponents of the Wigman-Graham-Holm branch of choreographic expression, presented two programs in the Veterans Auditorium, recently reopened to public use, for the benefit of the San Francisco Theater Association building fund. The programs were the most professional yet staged by the League, and revealed remarkable highlights along with regulation fare.

Marion Van Tuyl's Horror Dream—inspired by a choreographer's nightmare of the hazards of performance—was a most successful combination of art and entertainment blended with skill and considerable originality. Mimi Kagan's group choreography for Exhibition Without Pictures, based on drawings of the same name by William Steig, was an outstanding satirical bit which, together with her amusing Whiskey Rye Whiskey, done to guitar and voice accompaniment, counteracted the horror of the social and political commentaries she created in She Died for Us and We Will Answer.

Also worthy of separate mention were Wilma Stanbough, Ruth Hatfield and Eleanor Lauer, both as dancers and choreographers. The latter was responsible for the amusing League Workshop production Aesop Up to Date and Park Sketches.

Principal dancers, in addition to those already mentioned, were Caryl Cuddeback, Jacqueline Ogg, Jack Walton and Edith Wiener. Also participating were Barbara Bennion, Martha Malmo, Beth Osgood, Frances Grimes, Marilyn Berger, Norma Davies, Celia Strauss, Mary Haviland, Saul Garry, Helena Henderson, Norma Davies, Gloria Unti, Kathy d'Azevedo, Irma Wallenius, Tempe Allison, Elizabeth Peters, Nancy Jacobs.

Nice costumes and simple but good stage settings helped make the two

dance programs attractive. But there is reason to doubt whether there was any money left for the beneficiary as audiences were more enthusiastic than large.

Recitalists reconverting from war services have been heard in recent weeks. Robert Turner, pianist, offered a program distinguished by Aaron Copland's Sonata 1939-41. He also played Bach, Mozart, Chopin, Griffes, Tcherepnin and Liszt with technical and musical efficiency.

Clara Dayton (once known as Clara Teitelbaum) doffed her WAC uniform for a concert gown and presented A Preface to Music—the preface being verbal, the music, well selected and diversified to the point of including excerpts from William Grant Still's Seven Traceries, Gershwin Preludes and some Shostakovich along with Mozart, Bach, Rachmaninoff, Chopin, Ravel and Liszt.

Returning from the shipyards to concert stage was Eugene Gash, Negro pianist. Exceedingly fleet and powerful fingers and good musicianship were revealed in Bach, Beethoven, Debussy and Mussorgsky works played in the Theater Arts Colony Auditorium under the sponsorship of Alpha Phi Alpha Fraternity, University of California chapter.

Melodramatic singing by the Hungarian operatic bass, Desire Ligeti, and beautiful viola playing by Ferenc Molnar with Otto Schulmann doubling at piano and harpsichord as accompanist, added novel interest to the May recital list.

MAJORY M. FISHER

New Orleans Begins Summer Concerts

NEW ORLEANS.—The summer Pop concerts auspiciously opened an eight-week season of 24 concerts on June 11 at palm-banked Beauregard Square. Nature collaborated in making the opening a fine success, providing gentle tropical breezes. Jacques Singer, conductor, and his musicians gave a good account of themselves, all things attendant upon a debut duly taken into consideration. The most satisfactory offering was Prokofiev's March, Op. 99, which was repeated as an encore. The Summer Pop Concerts, Inc., are headed by Leon Godchaux, Jr., president.

The New Orleans Opera House Association, at a recent meeting, elected Hugh M. Wilkinson its president.

A highly meritorious concert was offered recently by the Chamber Music Society which presented the New Orleans String Quartet in the Beethoven C Minor and the Dvorak F Major quartets. The concert was

held at the home of Mr. and Mrs. Louis Lemle.

The Tulane - Newcomb Choral Groups, Maynard Klein, director, presented their annual choral festival at McAlister Auditorium. The chorus of 300-voices assisted by a 60-piece orchestra, gave one of its most successful programs in years.

A talent-revealing concert was sponsored by the Opera Guild, Nella Ludwig, chairman, and Anne Wolbrette Mayer, mezzo-soprano, gave a recital at Dixon Hall. H. B. I.

A Correction

In the review of the Essex County Symphony Society's opera festival, which appeared in the June issue, Madama Butterfly and Faust were conducted by Pietro Cimara, and not by Pietro Cimini, as was incorrectly stated.

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GOOD LUCK ON THE LONG VOYAGE TO JAPAN

The General Platoff Don Cossack Chorus gets a send-off from Johnnie Evans, company manager of the organization, as it sets out for a Pacific tour

Japan will be headquarters for the General Platoff Don Cossack Chorus during a six months' tour of American military and naval installations in the Pacific. The Cossacks were banished from Japan in 1938 because they refused to contribute half of their earnings to the Japanese war chest. The ensemble is touring the Pacific under the auspices of USO Camp Shows Inc., as a result of a poll taken among service men. This makes their

second tour for the USA.

The Chorus will return to New York in December and on Jan. 11 will open its eighth annual transcontinental tour for the Metropolitan Musical Bureau in Rochester, N. Y. Other cities in which the Platoff Cossacks will appear next year include Buffalo, Brooklyn, Bridgeport, Norwalk, Hartford, Worcester, Philadelphia, Baltimore, Washington, Detroit, Fort Wayne, Chicago, Milwaukee, Minneapolis, Duluth, Peoria, Davenport, St. Louis, Cincinnati and Louisville.

During the season just past the chorus participated in a record-breaking tour of 143 concerts in the United States and Canada. Johnnie Evans, company manager of the Cossacks, did not accompany them on their Pacific trip but remained at his New York office to complete their bookings for next season.

Winston-Salem Holds Festival

Mozart Opera, Chorus
and Orchestra, Local and
Visiting Artists Heard

WINSTON-SALEM, N. C.—Backed by community-wide support and talent, the Piedmont Festival of Music and Art observed its fourth anniversary in Winston-Salem from June 24 to June 30 with a week's full program of music, art, and drama.

Launching the most ambitious season in its history with a presentation of Thornton Wilder's play, *Our Town*, the festival presented on succeeding evenings the first American performance of the Hamilton Benz version of Mozart's Marriage of Figaro in English; the Festival Symphony in concert with Hilda Banks as soloist; an outdoor pageant and community sing; and the Festival Chorus in Rossini's *Stabat Mater* with outstanding soloists and the Festival Symphony.

On Friday morning the Festival Orchestra presented a special children's concert with the Bel Canto Boys' Choir and Jeannene Durham, young local pianist, as soloist. George King Raudenbush, founder and conductor of the Harrisburg and Toledo Symphony orchestras, was guest for all musical events, and Russell Ames Cook, director of Princeton University Glee Clubs and conductor of the Portland, Me., Symphony, was guest for the community sing.

Taking the leads in The Marriage of Figaro were Jane Frazier as Susanna, Amelia Cardwell of Greens-

boro as the Countess, Louis Marsh as Figaro, Ted Bodenheimer as the Count, Harold Moag of Greensboro as Dr. Bartolo, Elizabeth Dickman of Greensboro as Cherubino, Ruth Pitts as Marcellina, Dora Allcorn as Barbarina, Clifford Bair as Basilio, and Louis Bianco of Mt. Airy as Don Curzio and Antonio. All soloists were Winston-Salem people except where another address is given. Clifford Bair was producer for the opera.

In the third program of the festival, the orchestra of 75 pieces was conducted by Mr. Raudenbush in a group of seventeenth century Dutch tunes by Valerius-Kindler, five excerpts from the music for A Midsummer Night's Dream by Mendelssohn, and the Roman Carnival, Op. 9, of Berlioz. Hilda Banks of New York, 18-year-old pianist, gave a brilliant performance as soloist with the orchestra in the Concerto in C Minor, of Beethoven.

The young people's concert included music by Dvorak, MacDowell, Rimsky-Korsakoff, Liadoff, Saint-Saëns, Pierné, Ravel, Mendelssohn, and Elgar. Jeannene Durham, pianist, was soloist in the First Movement of Concerto in G Minor by Mendelssohn. Gardner Nichols of High Point was guest for the Bel Canto Boys Choir which gave a group of Viennese melodies.

The pageant and community sing held on the lawn of the Y. W. C. A. was sponsored by the City Recreation Department with Mrs. Katherine Detmold as associate conductor with Mr. Cook and Ed Oerter as narrator in the pageant written by Chester G. Marsh. Austin Burke directed the Moravian Band and J. A. Dillard the Negro chorus which participated.

Soloists for the Stabat Mater, which was final program of the series on Saturday evening, were: Gwendolyn Mitchell Farrell, soprano, of Greensboro; Ethel Lashmit Kalter, contralto, formerly of Winston-Salem and now of New York City; John Toms, tenor, of Chicago; and Wilson Angel, baritone, also formerly of Winston-Salem and now of Richmond, Va. H. Grady Miller was associate conductor for the chorus of 300 voices.

The festival was a distinct success, not only in an artistic sense, but in a cooperative sense as well. It demonstrated the effectiveness of community-wide effort in affording its people means of expression in many media and it looks forward to even wider scope and participation in 1947 and the years to come.

ANNIE LEE SINGLETON

Cleveland Seeks Apprentice Leaders

George Szell Sets Exacting
Standards for Young Orchestra
Conductors

CLEVELAND.—George Szell, who was recently appointed musical director and conductor of the Cleveland Orchestra, is seeking two apprentice-conductors for his first season with the orchestra which opens in October. The two apprentices, who will have to pass exacting tests, will be paid at regular salary rates for the 28-week season. The positions have been made possible through a Faynette H. Kulas Grant of the Kulas Foundation.

Both of the apprentices who are chosen must play the piano and some other orchestral instrument, which they will play in the orchestra when required. They will be expected to work in the library on scores and parts when there is special work to be done, and to conduct the orchestra at rehearsal when called upon. They will have the constant opportunity to observe the work of Mr. Szell, the Orchestra's associate conductor, Rudolph Ringwall, and the guest con-

dutors, and will meet at regular intervals with Mr. Szell to discuss particular problems.

Applicants must be American born and under 25 years of age. They must have a thorough knowledge of musical theory including harmony, counterpoint, orchestration, and composition. Properly qualified applicants will be given a test in hearing, rhythm, and memory, by Mr. Szell. They will be asked to play a piano piece from the standard piano literature and to conduct from memory the first movement of a symphony of their choice by Mozart, Beethoven, or Brahms—not with orchestra, but humming the music—being prepared to describe the instrumentation at any point.

A test in score reading will also be given in which the applicant will play a symphonic movement from the score on the piano at sight. If the applicant prefers, he may have the score played to him on the piano and point out any mistakes that may be made. Applicants will also be asked to orchestrate a page of piano music in a given time, and to transpose at sight from a piano or orchestral score.

Students, who feel that they are qualified, may apply by letter to C. J. Vosburgh, manager of the Cleveland Orchestra, Severance Hall, Cleveland 6, Ohio.

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Polish Music Heard in Moscow

Many Novelties Presented—Complete Chopin Cycle Given

Moscow.—Polish music is figuring prominently on Moscow's concert programs. Besides special and complete cycles of Chopin's works Russians have been privileged to hear chamber works by Polish masters of the 17th and 18th Centuries perhaps never yet performed here.

A pleasant surprise was a performance of Moniuszko's opera *Straszny Dwor*. Recent weeks have also brought a quantity of interesting novelties. Casimir Wilkomierski, director of the Lodz Conservatory, who recently gave a cello recital in Moscow, has also conducted a program of Polish music ranging from Chopin to the present day. With the exception of Chopin's E Minor Piano Concerto nearly all the items on the program were new to Moscow.

What we knew of the work of Mieczyslaw Karlowicz, for example,

ARRIVAL IN BUCHAREST

Yehudi Menuhin, violinist (right), is greeted in the Rumanian city by his former teacher, the noted composer, Georges Enesco, as he arrives for a series of concerts



Associated Press

prevented his coming to America. For the next few years communication with Rumania was almost impossible and the musician's fate was a matter of international conjecture and concern. However, last fall, when Mr. Menuhin was abroad, the violinist discovered that his friend and former teacher was unscathed and active in his own country, living at his home in Sinaia, in the mountains outside Bucharest.

Hephzibah Menuhin Plays With Melbourne Symphony

MELBOURNE, AUSTRALIA.—Hephzibah Menuhin was soloist at two concerts of the Melbourne Symphony under Bernard Heize, winning fervent acclaim for her interpretations of the Brahms D Minor Concerto, the Franck Symphonic Variations and Mozart A Major Concerto. The Hungarian pianist, Lili Kraus, aroused much discussion.

B. A.

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was limited chiefly to musicological literature and to what a book by Leonid Entelis, which came out several years ago, tells about him. Karlowicz met a tragic death at an early age in 1908. He is undoubtedly a significant landmark in modern Polish music. A pupil of Sigismund Noskowski he was one of the first to adopt the trend subsequently headed by Karol Szymanowski. Judging by the tone poem, *Returning Waves*, performed under Wilkomiersky, he was strongly influenced by Tchaikovsky and Scriabine.

Another interesting piece of music presented by Wilkomierski was a symphonic overture by Anton Szalowski—a fiery piece of music, brilliantly orchestrated and modern in idiom. In this work one was aware of the vital spirit that informs contemporary Polish music. On the same evening we heard the Polish pianist, Jan Eker, who gave a rather academic performance of Chopin's First Concerto. A couple of days later a program of music by Chopin and Szymanowski was given at the small hall of the Conservatory by the singer, Nina Dorlak, and the pianist, Svyatoslav Richter.

D. RABINOVICH

Ballet for America Plans Announced

Newly-organized Group
Begins Nation-wide Tour
in September

Leonide Massine, Ruth Page, Edward Caton, Boris Romanoff, Yurek Shabelevski and Yurek Lazowski have been commissioned to contribute one or more ballets to the repertory of the recently-organized Ballet for America.

The new all-star company, which will open its first transcontinental tour at Bridgeport, Conn., on Sept. 15, now numbers in its personnel Nana Gollner, Kathryn Lee, Tatiana Grantzeva, Bettina Rosay, Halina Razoumova, Virginia Barnes, Shabelevski, Lazowski, Paul Petroff, and Shaun O'Brien, with one other male dancer yet to be announced.

Massine will revive *Les Matelots*, a farce which he created for the Diaghileff company in 1925; and *The Strange Sarabande*, which he did for his Ballet Russe Highlights last season. *Les Matelots* has never been seen in this country. Its music, a lively fantasia on circus themes, is by Georges Auric, the scenario by Boris Kochino. Massine created *The Strange*

Sarabande to Handel music, which, for its Ballet for America presentation, has been arranged for duo-pianists Tadeusz Sadłowski and Paul Berlin by Emil Kahn.

Miss Page is creating a ballet to Mozart's *Les Petits Riens*, but has not disclosed the theme of her work.

Mr. Caton is contributing a ballet on the exploits of Lola Montez to a commissioned score by Fred Witt; while Romanoff will revive his own ballet, *Wybor Nevest*, and the Hunting of Diana scene from the last act of Petipa's *La Roi Candaule*, neither of which has ever been seen in this country. Wybor Nevest (literally, Selection of Brides) an example of the non-Diaghileff liberation of the Russian ballet, was created to a libretto and music by the Russian poet, Michael Ruzmin, and was first presented at the Intime Theatre in St. Petersburg in 1913. *Le Roi Candaule* has music by Pugni, and the Hunting of Diana fragment was first revived by Romanoff at the Theatre des Champs Elysees in 1925.

Shabelevski, who was choreographer with Ballet Theatre during its first season, will do two ballets to Chopin music, one, to the B Flat Minor Sonata, called simply Sonata, the second as yet untitled; and a "ballet of intrigue" to Schumann's Andante and Variations for Two Pianos.

Lazowski, making his debut as choreographer, plans a gay little work to Offenbach music arranged for two pianos by Emil Kahn. Costume designers so far engaged by Ballet for America include Robert Davison, who is responsible for the decor of Orson Welles' *Around the World*, Vladimir Valentino and Paolo D'Anna. Bookings are being handled by CRA Artists, Ltd.

Georges Enesco Scheduled For U. S. Tour Next Season

Georges Enesco, whose whereabouts and activities during the war were hidden in a cloud of rumor until Yehudi Menuhin brought back reassuring news of him last autumn, will come to the United States next season for a five-months' tour under the auspices of Columbia Concerts. Rumania's foremost composer, Mr. Enesco is also one of the world's outstanding conductors and violinists. In this country he is known in all three capacities.

Mr. Enesco was last here in 1938-39 when he appeared for a fortnight as guest conductor of the New York Philharmonic-Symphony, as well as with other major orchestras. He cancelled a tour the next year because of illness. The following season the war

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Boston Pops Comes to Close

**Soloists New to Series
and New Works Attract
Large Crowds**

BOSTON.—Amid great enthusiasm, the 61st season of Pops, Arthur Fiedler conducting, came to a triumphant close on June 29, with Symphony Hall sold out despite the cruel heat which beset Boston for 10 days.

In addition to the customary nights taken over by various colleges and music schools, the appearance of the 14-year-old Phillipa Duke Schuyler, talented Negro pianist and composer, on the night designated as the annual Colored American Night, was one of the events of the season.

Miss Schuyler performed the Saint-

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Saëns second Piano Concerto with the orchestra, and the orchestra played her own original composition, Rumpelstiltskin, which is the first movement of a symphony which the young composer calls Fairy Tales.

Among the soloists new to Pops this year have been Julian De Gray playing Franck's Symphonic Variations for piano and orchestra, and Zara Nelson, heard in Variations on a Rococo Theme for cello and orchestra by Tchaikovsky. Giuseppe De Lellis, pianist, played the first movement of the Schumann Concerto and Henry Lasker appeared at the piano in his own composition The Power of Industry, a modern fantasy for orchestra and piano.

Jesus Maria Sanroma returned to Boston briefly, to be heard upon two or three occasions, with the house sold out, as usual, some time in advance. Carlos Pinfield has conducted the Old Timers' portion of a concert, the proceeds of which were devoted to the orchestra's Pension Fund.

GRACE MAY STUTSMAN

Koussevitzky Leads Season's Finale

Boston Symphony Offers Beethoven Ninth on Last Programs

BOSTON.—At the 24th pair of concerts conducted by Serge Koussevitzky, the Boston Symphony presented Beethoven's Ninth Symphony, assisted by the Harvard Glee Club and Radcliffe Choral Society, (G. Wallace Woodworth, conductor), together with Frances Yeend, soprano, Viola Silva, contralto, Andrew McKinley, tenor and Robert Hall Collins, bass. Mr. Koussevitzky conducted a superb performance and the soloists were a well balanced quartet. The program opened with a delightful performance of the Haydn Symphony No. 88 in G.

Mr. Koussevitzky conducted the 101st Pension Fund concert at the close of the winter season, at which time the Beethoven Ninth was repeated with the same chorus and assisting artists. The orchestra has played 43 programs on tours which have taken it as far west as Milwaukee and Chicago, and south to Washington, D. C.

GRACE MAY STUTSMAN

Mudd Resigns from Los Angeles Post

LOS ANGELES.—The Southern California Symphony Association Board of Trustees, which sponsors the Los Angeles Philharmonic and has engaged Alfred Wallenstein for four years to come as musical director, accepted the resignation of Harvey S. Mudd as president on May 7.

Henry O. Duque has been elected as president and his associate officers of the association will be Mrs. Cecil Frankel, Leigh Battson and Gurney E. Newlin, vice-presidents; Ben R. Meyer, treasurer.

The Executive Committee consists of: Mr. Battson, Robert J. Barnard, Mrs. Norman Chandler, Henry Duque, E. L. Emmett, Donald Gilman, Ben Meyer, Dr. Lloyd Mills, Harvey S. Mudd, Mrs. Elvon Musick, Gurney Newlin, Ray Smith, Charles Strub and Harold W. Tuttle.

I. M. J.

Esplanade Concerts in Boston Attract 20,000 at Opener

BOSTON.—Although the weather threatened to rain out the opening concert of the 18th season of Esplanade Concerts conducted by Arthur Fiedler, on July 2, it suddenly relented, and upwards of 20,000 persons gathered before the Hatch Memorial Shell to listen to a program under ideal conditions.

The program reflected the Pops

season just closed, including works by Wagner, Mendelssohn, Bach, Khachaturian, Britten, Rodgers-Anderson and others. These concerts continue through July 21, each night except Fridays.

G. M. S.

Morini to Open Office in Paris



Leon Elzin, N. Y.
Albert Morini

Albert Morini is leaving for Europe early in August to reopen his Paris Office. He plans an exchange of American artists to Europe and European artists to America.

Among the attractions booked through Albert Morini's office for European tours this Fall are Anne Brown, soprano, and Shura Cherkassky.

Anne Brown is opening her European tour at the Royal Opera House in Copenhagen on Sept. 15 to be followed by recitals in Stockholm, Oslo, Göteborg, Amsterdam, Brussels and Paris. On Oct. 22 she will be the soloist with the Conservatoire Orchestra in Paris, and on Oct. 28 she will make her debut with the London Philharmonic at the Albert Hall in London.

Shura Cherkassky is leaving for Europe on Oct. 10 and has been booked for 25 recitals through the Scandinavian countries, Holland and France.

Saratoga Festival To Bring Premieres

F. C. Adler to Conduct N. Y. Philharmonic Strings in World Premieres of 9 Works

The second Saratoga Spa Music Festival will be given at the Spa Theatre, Saratoga Springs, N. Y., on Sept. 3, 5, 7, 8, 10, 12, 14 and 15 when F. Charles Adler will conduct a string orchestra of 24 members of the New York Philharmonic-Symphony Society.

Nine works will receive their first performances anywhere at the festival. These include, together with the dates of performances, the Symphony by Werner Josten, Sept. 3; Eternal God, by Whose Command, and the Carillon of Speyer, by Senfl-Dubensky, and Viennese Suite by Frederick Block, Sept. 5; Visiones Chileanas, by Carmela Mackenna; Prelude, Arioso and Fughetto on the name 'Bach', by Arthur Honegger, Sept. 7; Poems to Martha, by Ernst Toch, Sept. 10; Largo Lirico by Wesley La Violette, Sept. 12; and Theme and Variations by John Klenner, Sept. 14. Many works, written or especially arranged for the festival and others to be heard for the first time in the United States, are scheduled.

Noted soloists will also appear, including, with the dates of their appearance, Irene Jacobi, pianist, Sept. 3; John Corigliano, violinist, Sept. 5; Marjory Hess, soprano, Sept. 7; Germaine Leroux, pianist, Sept. 8; William Gephart, baritone, Sept.

10; Carl Stern, cellist, Sept. 12; William Lincer, violist, Sept. 14; and Dorothy Ornstein, soprano, Sept. 15.

Canton Civic Opera In Donizetti Work

CANTON, O.—The Canton Civic Opera Association, W. A. Porterfield, president, gave Donizetti's Elixir of Love on May 23 and 24 in Lincoln High School Auditorium. The opera is the tenth to be presented by the local company.

Principals were Ruth LaVonne Clapper, as Adina on May 23 and Thursa Blystone in the same role on the following night; Edward Kane as Nemorino, Stuart Phillips as Belcore, Gil Gallagher as Doctor Dulcamara, Georgia Shrigley as Giannetta, and Robert Flinner as the doctor's assistant. Jessie Mockel was music director and George Kantzer, assistant music director. Alberto Bimboni conducted. The work was warmly received by enthusiastic audiences.

Veterans Offered Training By American Theatre Wing

The Technical and Professional Veterans Program of the American Theatre Wing, New York City, is offering courses in radio, theatre, music and the dance. Music courses included choral singing with refresher training in basic principles and sight reading and vocal coaching.

The Veterans Administration and the State Board of Education have acknowledged the course as being "one of the best plans offered anywhere for GI education in an industry." Details are available at the Veterans Administration, 252 Seventh Avenue or at the "Wing" Headquarters, Room 1105, 730 Fifth Avenue.

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Ernest Newman Completes Life of Wagner

THE LIFE OF RICHARD WAGNER. VOL. IV. By Ernest Newman. 729 pages. Alfred A. Knopf, New York, 1946. \$7.50.

It cannot be denied that some admirers of Ernest Newman have been anticipating the final volume of the great English critic's prodigious Wagner biography with a certain disquiet. Even if the war did not put a stop to the monumental labor, how could the author compress into a single book the last 17 years of Wagner's career—in many ways the richest and most tumultuous of his life—without inevitably skimping, hurrying, reducing, eliminating? This fourth and concluding tome, remember, traverses the period from 1866 to 1883. That is to say, it covers the production of *Meistersinger*, the completion, preparation and performance of the Ring, with the myriad details of the founding of Bayreuth; the heartbreaking efforts to raise enough money for the gigantic scheme and the still more tragic endeavors to meet the deficit the first festival entailed; the creation and the staging of *Parsifal* and, finally, the poignant epilogue of Venice. Considering the fullness of Mr. Newman's years, considering the state of his health (he has suffered much with his eyes for some time), considering the unnumbered obstacles of the war, what wonder if the author had felt justified in taking things somewhat lightly?

Crowning Achievement

Let anyone who entertained such doubts and conjectures be reassured! Mr. Newman has fittingly crowned his Wagnerian labors. His fourth volume (which, he admits, has taken him longer than he expected) is not only carried out on the same lavish plan as his preceding three but actually surpasses them in mastery of design and organization, in splendor of execution, in absolutely unflagging interest. It comes as close to being the definitive Wagner biography in English (and possibly any other tongue) as can be anticipated until many other documents, such as Cosima's diaries, Wagner's own "Red Book," "Brown Book," "Annals," the full correspondence between Cosima and Richard and much else of the kind become available—though just when this will be in view of the devastation of Wahnfried and the attendant lootings can hardly be prophesied today. From the elevation of Mr. Newman's closing chapters his Life of Wagner has that same sweep and mountainous perspective as the Ring cycle surveyed in retrospect from the last act of the *Götterdämmerung*! It stands, in effect, as one of the supreme biographical achievements in English literature, and it recreates an epoch.

Only incidentally in this final volume does Mr. Newman concern himself with Wagner's music. He is occupied with Wagner's life in all its vicissitudes and convolutions, all its dynamism and violence, its despicability, its contradictions, its illimitable fascination. He is not concerned with



Alfred Knopf

Ernest Newman

setting a prettified picture before his reader. He paints his formidable subject as Cromwell asked to be painted—with never a harsh lineament softened or mitigated, never a wart overlooked, never a wrinkle or other blemish modified or eliminated. The Wahnfried beauticians of a generation or more ago would have shuddered and quailed before so unsparing a portraiture. Yet this is the composer of the Ring and *Parsifal* as he was! He is all the greater for the fidelity of Mr. Newman's delineation. Wagner's brother, Albert, once wrote to Richard: "Much as I respect your talent, just so much do I despise your character!" Mr. Newman, even when most unsparing, states the case sympathetically and with an insight into the psychology of genius basically sounder. Far more, indeed, than the confectioner of plaster saints does he perceive that it is futile to apply the yard stick of middle class convention to the repository of a creative power capable of firing heaven.

Again and again one recognizes from the tapestried narrative the profound truth implicit in Wagner's own interpretation of himself: "Ich bin nichts als Künstler"—"I am exclusively an artist!" Or, as the late Paul Bekker so keenly interpreted the whole phenomenon of Richard Wagner: "Not his life created his works, his works created his life". Similarly, Mr. Newman states the basic truth when he notes with regard to Wagner's "typically German wool-gathering": "... if the indulgence in sham intellectual maunderings of this sort helped Wagner in any way to write the Ring and the *Meistersinger* and *Parsifal*, and to keep the flag of his spirit flying gallantly at the mast in spite of contrary winds or no winds at all from the German world around him, it did all that could have been asked of it, and enough to make us look upon it with a tolerant eye". Add to these "sham-intellectual maunderings" political wool-gatherings, variable "philosophies", nationalism, internationalism, anti-semitism, vivisectionism and all the rest of it and you have at once the explanation and the

excuse for all that seems mean, despicable, ignoble, as well as lofty in Wagner's spirit. And Mr. Newman is completely on the right track when, in another connection, he remarks: "His comments on music, made mostly by way of elucidation of some favorite work of his, are still of great interest, even if some of them throw rather less light on the work or the composer under discussion than on his own musical constitution."

The volume opens with a lengthy discussion of the curious episode of Malvina Schnorr, the first Isolde, who not long after the death of her husband, the lamented Schnorr von Carolsfeld, was the center of what has usually been described as a sinister "plot" to marry Wagner. It is clear that most of the composer's difficulties in this singular business sprang from his fear that Malvina might expose to the Ludwig II the truth of Wagner's relations with Cosima, whom Malvina detested. It is perhaps a little too easy to say that Wagner might have avoided the unpleasantness by confessing to the King the true state of his feelings for Bülow's wife. After all, how many, even in the present day and age, having so much at stake as Wagner had enjoyed through the friendship and good graces of the idealistic young monarch, would have risked the royal favor for the sake of unvarnished veracity? But the Malvina chapters are undoubtedly purple patches in Mr. Newman's book. He has made admirable and at the same time discriminating use of the book published in Copenhagen in 1937 by C. H. Garrigues and entitled *Ein Ideale Sängerpaar*.

Nietzsche Episode Discussed

Mr. Newman treats the Wagner-Nietzsche episode in a fashion so masterly and profound that many, to whom the friendship of the composer and the philosopher has never been one of the most arresting features of the Wagnerian story, can hardly fail to see in it one of the peaks of this concluding volume. If the English critic seems now and then to handle the Nietzsche matter at an almost disproportionate length he can claim justification on two points: The first, on his exhaustive knowledge of Nietzsche, the second on his decision to incorporate a vast amount of matter assembled for a projected but later abandoned work on the philosopher, in his present Life of Wagner. One thing Mr. Newman has definitely es-

tablished, though others have long suspected it—that Elisabeth Förster-Nietzsche, the philosopher's sister, is as unreliable a witness in her brother's defense as were ever Gläsner and Chamberlain on behalf of Wagner or Lina Ramann on Liszt.

As a tiny codetta to his grandiose Wagnerian epic, Mr. Newman furnishes his readers a miniature masterpiece of polemic entitled *Bombastes Furioso*, which demolishes with the thoroughness of an atomic bomb, the lubrications of the late and virulently anti-Wagnerian Carl Engel upon the supposed "madness" of the unhappy King Ludwig II.

HERBERT F. PEYSER

American-Soviet Society Gives Reception to Ehrenburg

A reception was given at the Town Hall Club on the afternoon of June 6 to Ilya Ehrenburg, Soviet journalist, by the American-Soviet Music Society. In the course of the reception Elie Siegmeister presented the guest of honor with five American folk tunes to transmit to Soviet composers with the request that they utilize the melodies in some new chamber compositions. Mr. Siegmeister suggested that Mr. Ehrenburg ask his compatriots to reciprocate by sending some of their folksongs to this country so that American composers might base new compositions on them. The American tunes given Mr. Ehrenburg were *He's Gone Away*, *Black Is the Color of My True Love's Hair*, *Old Joe Clark*, *Joshua Fought the Battle of Jericho* and *The Old Chisholm Trail*.

A recording of Prokofieff's Alexander Nevsky, by the Philadelphia Orchestra under Eugene Ormandy and the Westminster Choir, was presented to Mr. Ehrenburg by Marc Blitzstein as was the first American album of Soviet Songs, given by Morton Gould, composer and conductor.

Liebling Painting Unveiled At Lotus Club

The unveiling of a painting of the late Leonard Liebling, who before his death was the editor of the *Musical Courier*, was attended by a large gathering at the Lotus Club on May 8. Walter Damrosch and Sigmund Spaeth spoke in tribute to Mr. Liebling. Participating in a musical program at the event were Jacques Margolies, violinist; Dickie Socols, soprano, accompanied by Estelle Liebling, and Donald Dame, tenor of the Metropolitan Opera Company. Edward McGill accompanied him. William Thorner was chairman of the entertainment committee.

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Obituary

Leo Slezak

Word was received in New York on June 7 of the death in Bavaria of Leo Slezak, heroic tenor of the Metropolitan Opera from 1909 to 1913. The exact place and date of his death were not stated.

Mr. Slezak, a most versatile and interesting singer, was born in Schönberg, Moravia, on Aug. 18, 1873. His first vocal study was under Adolf Rob-



Leonard Hyams

Leo Slezak and his son, Walter, when the tenor visited New York in 1938

inson, who had sung leading baritone roles at the Metropolitan from 1884 to 1888, and he made his stage debut as Lohengrin in Brno in 1896. Two years later he became a member of the Berlin Royal Opera and also sang in Breslau and in 1901 at Vienna. He had made his London debut at Covent Garden in 1900 as Lohengrin, achieving a great success.

In 1908, he studied with Jean de Reszke in Paris, preparing Otello, in which he made his American debut at the Metropolitan Opera House on Nov. 17, 1909, with Frances Alda as Desdemona and Antonio Scotti as Iago. Toscanini was the conductor. The following February he sang the title role in Flotow's Stradella at the New Theatre, with the late Alma Gluck in the leading female role. He was the Tamino of the first German performance of The Magic Flute at the Metropolitan by the resident company (Damrosch had already given the work there with his own company in 1897) on Nov. 23, 1912. He sang Hermann in the American premiere of Tchaikovsky's Pique Dame under Mahler on March 1, 1910. Also in the cast were Destinn, Gluck and Didur, all three of whom are now dead. He was also heard numerous times as Lohengrin and as Walther and Radames, but it is as Otello that his fame rests with New York opera goers.

He returned to Vienna in 1913, but returned occasionally to America, where he won approval in song programs. In the 1930's he started on a film career and was very successful in three or four Viennese musical pictures.

His son, Walter, who had come to America and appeared with success in both light opera and on the screen, is now in Hollywood. During the Nazi regime, Slezak was fined 100,000 marks because his son had appeared as a U-boat captain in a German film. Hitler had the film run off at Berchtesgaden, and immediately imposed the fine.

Slezak was a man of superb phy-

sique, being six foot nine in height and weighing 250 pounds. He was not particularly good looking as to his face and was fond of making a buffoon of himself by making ugly grimaces during performances. On one occasion, during a performance of Aida at the Metropolitan, he convulsed a group of the chorus who had fines imposed on them. Slezak paid the fines. His last trip to this country was in 1938, on a visit to his son.

Major Edward Bowes

RUMSON, N. J.—Major Edward Bowes, prominent in the radio and screen world, died at his home here on June 13, following an illness of about a year. He would have been 72, the day following his death. He was born in San Francisco, the son of a weigner on the docks there, and when his first fortune was lost in the earthquake and subsequent fire of 1906, he was able to rebuild quickly and recouped his losses in a short time. In 1909, he opened the Capitol Theatre in New York, the first of the motion picture "palaces" and though disaster was predicted, it was an immediate success. His Amateur Hour, for which he was best known to radio listeners, was an outcome of the Capitol Hour which had been started by the late S. L. Rothafel, to advertise the theater. It was one of the most popular radio hours until discontinued in 1941. During its existence it gave opportunities for an incredible number of radio aspirants.

Major Bowes married in 1909, the American actress, Margaret Illington, who had been previously the wife of Daniel Frohman. She died in 1934. He was vice-president and director of the corporation which owns the Capitol Theater and had been associated in a business capacity with Metro-Goldwyn-Mayer, John Cort and others.

Funeral services were conducted at St. Patrick's Cathedral by Francis Cardinal Spellman who had administered the final rites of the Roman Catholic Church previously to his death.

Heniot Levy

CHICAGO.—Heniot Levy, pianist and teacher, died here on June 16, at the age of 67. He was born in Warsaw, July 19, 1879 and was graduated from the Berlin Hochschule, where he studied piano with Barth and composition with Max Bruch, in 1897. He made his public debut with the Berlin Philharmonic the following year and subsequently toured Germany and Scandinavia. He settled in Chicago in 1905, becoming a member of the faculty of the American Conservatory of which he became associate director in 1930. He also made appearances as soloist with the Chicago and Minneapolis Symphonies and the Kneisel Quartet. He published numerous compositions, some in the larger orchestral forms, also songs and a setting of Tennyson's Guinevere. He is survived by a daughter, the wife of Alexander Kipnis of the Metropolitan Opera, and a son, Hans Heniot, who conducted the Utah State Symphony.

Michael Zadora

Michael Zadora, pianist and teacher, died at his home in New York on June 30, after a long illness. He was born in New York 64 years ago, the son of Polish parents. He studied first with his father and in 1899, went to the Paris Conservatoire. He later became a pupil of Barth at the Berlin Hochschule and of Leschetizky in Vienna and Busoni in Weimar. In 1911-1912, he taught a master class at the Lemberg Conservatory, and in 1913-1914 taught at the Institute of Musical Art in New York. His compositions include Kirghis Sketches, also preludes for piano and arrangements for piano of works by Buxtehude and Bach. Some of these were

published under the name of Pierre Amadis. His wife, the former Anne Brock, whom he married in Philadelphia two years ago, survives him.

William Charles Heller

PROVIDENCE.—William Charles Heller, director of the St. Dunstan's Choristers, organist and choirmaster at Grace Church, former leader of the Pembroke College, and Brown and Sharpe Glee Clubs, composer and teacher, died at Rhode Island Hospital on June 22. Prominent in musical circles since coming here from churches in Fitchburg and Lowell, Mass., about 10 years ago, he had achieved distinction in several branches of music, particularly in the training of boy choirs. Born in Brooklyn, N. Y., he studied in that city and in Boston, where he appeared with the Boston Symphony. He was also the New England representative on the board of examiners at Trinity College, London. He was a member of the Rhode Island Chapter of the American Guild of Organists. A. R. C.

Minnie Ashley

Mrs. William Astor Chanler, who, as Minnie Ashley, was a popular star of light opera in the late 'Nineties, died on June 19, on the train that was taking her to her summer home in Maine. Her death was discovered when the train reached Portland. She was a native of Virginia and after several years in the chorus of musical shows, was promoted to a role in The Greek Slave, in which she made a personal hit. She also sang leading roles in San Toy, A Country Girl, and other similar works. She retired from the stage on her marriage to Mr. Chanler in 1903. Her husband, who died in France in 1934, was a great-grandson of the first John Jacob Astor. Mrs. Chanler was prominent in war work in both World Wars and was also an able sculptor. She had published two historical works and a book of verse in French. Two sons survive.

Mary Cushing Ely

Mrs. Mary Cushing Ely, mother of Edith de Lys, operatic soprano and teacher, died at her New York home on May 8. She was a native of Albany, N. Y., where her father, Dr. Charles Wesley Cushing was a well known educator and minister. Mrs. Ely began to study piano at age of seven, and later went to Dresden where she became a pupil of Schulhoff. She spent 14 years in Europe with her daughter during which she acted as her accompanist and coach. She frequently played not only for her daughter but for pupils of Jean de Reszke. She also accompanied the famous Italian baritone, Mattia Battistini, at his special request when he was studying the role of Henry VIII in Saint-Saëns' opera with de Reszke.

Gerhart Hauptmann

Gerhart Hauptmann, playwright, whose work, The Sunken Bell, was used for opera librettos by several composers, died at his home in Silesia on June 8. He was 83 years old. He was born in Ober-Salzbrunn, Nov. 15, 1862. The Sunken Bell was first set to music by Heinrich Zöllner and was performed in Berlin in 1899. It was later set by Ottorino Respighi as La Campana Sommersa. This version had its world-premiere in Hamburg in 1927, and was sung at the Metropolitan, New York, on Nov. 28, 1928, with Elisabeth Rethberg, Giovanni Martinelli and Giuseppe De Luca in the chief roles.

Paul Klepper

Paul Klepper, manager of the Foreign and Standard Department of the Edward B. Marks Music Corporation, died on June 11, at the age of 52, following a serious operation from which he never regained consciousness. Born in Rumania, Mr. Klepper

entered the music business in Paris when a youth and worked there for the leading publishers. He entered the employ of the Marks firm in 1925. Up to that time, the firm was known chiefly as a publisher of popular music and Mr. Klepper instituted a standard and foreign department.

Josephine Vila

Josephine Vila, New York concert manager who at one time was a member of the staff of *The Musical Courier*, was found dead of natural causes in her apartment on July 3. Miss Vila, who had been in poor health for some time, was found by a friend who went to visit her. She was the daughter of the late Jo Vila who had been sports editor of *The New York Sun*. She was 51 years old.

Henry Johansen

OSLO, NORWAY.—Henry Johansen, husband of Kirsten Flagstad who was leading Wagnerian soprano of the Metropolitan Opera from February, 1934 until her resignation in 1941, died here of pulmonary cancer on June 25. He was 62 year old. Mme. Flagstad, who was summering at a South Norway resort, rushed here when her husband's condition became serious. He was the head of the firm of Henry Johansen, Ltd., one of the largest lumber companies in Norway.

Mrs. Franco Autori

BUFFALO.—Paola Lawn Autori, wife of Franco Autori, former conductor of the Buffalo Philharmonic, died here on July 5, at the age of 40. Her husband received word of her death at Toledo, Ohio, while en route to Chicago to conduct the symphony there. He returned at once to Buffalo. Mrs. Autori had begun her musical studies with her husband and continued them later in Europe where she sang in opera. She was heard in New York as Musetta in *La Bohème* at the Hippodrome in 1934.

Alexander Vassilievich Alexandrov

WORD has been received, via London, of the recent death in Moscow, at the age of 52, of Alexander Vassilievich Alexandrov, professor of music at the Moscow State Conservatory since 1918. He was founder in 1928 of the ensemble of Red Army Songs and Dances which won a prize at the Paris Exhibition. He was also composer of the Soviet national anthem.

WILLIAM ROYCE, who under the name of James Royce Shannon, composed Irish Lullaby and other songs popularized by the late Chauncey Olcott, was killed by a train at Pontiac, Mich., on May 19. He was a native of Detroit.

CHARLES E. G. DICKERSON, violinist, concert master of the Providence Symphony, died at his home in Apponaug, R. I., on May 14. He was a native of Providence and was graduated from Brown University in 1903.

C.
MRS. EMILY J. ANGELL, for many years a teacher of cello and saxophone and a performer in instrumental ensembles, died June 23, at the age of 79.

WALLY RUEGGER, pianist, sister of Elsa Ruegger, cellist, with whom she toured, died recently in Vevey, Switzerland. She was for a number of years head of the music department of Ashley Hall in Charleston, S. C.

HILDEGARDE BOERNER, soprano, who was a well-known concert singer in Europe and later a teacher, died in Germany. She was born in Leipzig in 1880, and was the mother of Charlotte Boerner, soprano.

ROCCOLEWIS DE LORENZI, Milwaukee violinist and a member of the faculty Marquette University School of Music, died on July 4. He was 90 years old and a native of Naples.

Philadelphians In Chicago Visit

Ormandy Leads Ensemble on Last Lap of Trans-continental Tour

CHICAGO.—In the last lap of their transcontinental tour, the Philadelphia Orchestra and Eugene Ormandy, conductor, gave a concert before a capacity audience in Orchestra Hall on June 6 under the auspices of the Cordon Club. The orchestra's opulent tone, its energy and precision were demonstrated with stunning effect in Mr. Ormandy's readings of Handel's Concerto for Orchestra in D, Brahms' Fourth Symphony, Paul Creston's Chant of 1942, Debussy's The Afternoon of a Faun, and Borodin's Polovetian Dances.

Marion Hall, a member of the faculty of Roosevelt College School of Music, and a pupil of Rudolph Ganz, was the winner in the final piano

SOPRANO IN HONESDALE

Lilly Windsor (third from left), after appearing as soloist with the Wayne Symphony in Honesdale, Pa., with (left to right) Frederic Kittinger, her accompanist; Mrs. W. J. Yerkes, chairman, and Leon Bly, conductor



auditions held in Orchestra Hall on June 2 by the Society of American Musicians and the Adult Education Council of Chicago. The award is an Orchestra Hall recital with fee on Dec. 17 in the distinguished Musical Arts Piano Series.

Esther Glazer, winner of the Society of American Musicians Violin Contest, played a difficult program of Bach, Brahms, Glazunoff and modern music in Kimball Hall on June 2, disclosing a talent that promises well.

On the same afternoon, the Civic Music Association of Chicago gave its 33rd annual festival program in Orchestra Hall under Marx E. Oberndorfer. A children's chorus of singing classes which rehearse in civic centers throughout Chicago sang light melodious songs orchestrated by Mr. Oberndorfer. The Civic Orchestra assisted, and Jerry E. Sirucek oboist, and Philip Sieburg, flutist, were soloists in excerpts from concertos by Mozart and Handel.

At the Civic Opera House on June 2, the Chicago United Singers gave an all-Brahms concert for the benefit of Central European relief. Walter Steindel conducted the orchestra, chiefly of Chicago Symphony players, in the Academic Festival Overture; Maude Nosler, soprano, and Maurice Nord, baritone, each sang a group of Brahms songs; and the chorus, under Theodore Lams' direction, presented A German Requiem.

The chorus and orchestra of the First National Bank, under Carman W. Learn, gave a concert in Orchestra Hall on June 7. The chorus distinguished itself by its luminous tone, and the orchestra, though lacking technical finish, played with sincere musical feeling. Cynthia Askren, concertmaster, was soloist in Saint-Saëns' Havaiana.

Marco Bozzaris, a Greek opera by Paul Carrer, recently revised by Spyros Stamos, a Chicagoan, was presented in the Civic Opera House on June 8. William Fantozi conducted, and principal roles were sung by Jean Fardulli, George Tozzi, Manuel Baroumis, Josephine Stephenson and Virginia Parker.

On June 9 in Orchestra Hall, the Chicago Christian High School and Alumni A Capella Chorus under James Barr, presented Brahms' German Requiem. Soloists were Charlo Byars, soprano, and Raymond McAffee, baritone.

On the same evening Clyde Winkfield, pianist, drew a large audience to Kimball Hall for a recital of works by Bach, Mendelssohn, Beethoven, Ravel and Debussy. The young pianist showed technical fluency and musical taste.

The last of the season's Kimball Hall recitals was Ruth Vanderhere,

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Jack Adams Signs Italian Singers

Three Italian singers, Elena Danesa, coloratura soprano, Claudia Pinza, soprano, (daughter of Ezio Pinza of the



Claudia Pinza

Elena Danesa

Metropolitan) and Ugo Novelli, bass, are to appear in this country under the management of Jack Adams & Company. These artists have been singing at the celebrated La Scala in Milan and other leading opera houses in Italy.

Their American debuts are to take place with the Philadelphia La Scala Opera Company, Francesco Pelosi,

general director, and they will be heard in many performances with that company during the coming season.

Vasso Argyris, Greek tenor who has been having success in several European Opera houses and more recently in Paris, has been engaged for the fall season starting Sept. 19 at the New York City Center. Mr. Argyris will come to America under the exclusive management of Jack Adams, who made the arrangements for his debut at City Center.

Date Book

Jacques Thibaud, violinist, will play three Mozart concertos with the Chicago Symphony, at the invitation of **Desiré Defauw**, when he returns to the United States next season. . . . **Mimi Benzell** and **Martha Lipton** have flown to Rio de Janeiro where they will appear in the summer opera season at the Municipal Theatre. Among other roles Miss Benzell will sing Sophie in Rosenkavalier and Marcellina in Fidelio. Miss Lipton is scheduled to sing Octavian opposite Miss Benzell's Sophie in addition to making other appearances. . . . A coast-to-coast tour for **Giuseppe De Luca**, baritone, during the 1946-47 season. He will also fill several opera engagements. . . . **Earle Spicer**, baritone, who recently returned from a cross-country tour is scheduled to make a tour of the far west next February and March.

. . . **Maryla Jonas**, Polish pianist, whose debut in Carnegie Hall caused a sensation last season, will be heard in the major cities of the United States in a tour which begins next fall and includes more than 50 dates. . . . **Josh White**, assisted by **Josephine Primice**, Haitian dancer, begins his first tour as a concert attraction under the auspices of Columbia Concerts in Montreal, Oct. 15. . . . **Bernhard Weiser**, pianist, now vacationing in Southport, Maine, has made recent appearances with the Boston Symphony and the Boston Pops playing works by Serge Rachmaninoff. . . . **Vivienne Simon**, lyric soprano, who sang in Broadway's Oklahoma, has become associated with Margaret Walters Public Relations, Inc., under whom she will be presented in concert. . . . **Isidor Achron**, pianist and composer, will present new works of his own when he plays in Chicago's Orchestra Hall on Nov. 15 and Carnegie Hall, New York, on Nov. 20. . . . **Maggie Teyte**, English soprano, returned from England to the United States on the Queen Mary, June 17, to conduct a class on the interpretation of French art songs at the Juilliard Summer School and to prepare for next season's concert tour and radio broadcasts. . . . **George William Volk** is now in his 15th season as official organist of Chautauqua Institution, Chautauqua, N. Y., where he presides over a large four-manual organ in the amphitheatre of the Institution. In September he will again assume the direction of the music in All Angels' Church, New York City, and teaching in the School of Sacred Music at the Union Theological Seminary. . . . **John Raymond**, pianist, who was accompanist for **Maggie Teyte**, on her western tour last season, is now under contract to Austin Wilder. Mr. Raymond has been soloist over the CBS network and has appeared with symphony orchestras in Cincinnati, Philadelphia, Detroit, San Francisco and the Hollywood Bowl. . . . **Dorothy Sarnoff** is scheduled to sing at Grant Park, Chicago, in a joint recital with **Eugene Conley** on Aug. 10 and 11. Miss Sarnoff recently completed a screen test to appear

opposite **Nelson Eddy**. . . . During the past year **Erno Balogh**, pianist, had the experience of being re-engaged for the same season in two different cities. On Dec. 5 Mr. Balogh made his first appearance on the Canadian Broadcasting Company in Montreal and was then engaged for another appearance on March 18. Last July he played in Syracuse, N. Y., and was thereupon signed up for another appearance Feb. 15. . . . **Thomasina Talley**, pianist, will play Aug. 15 at the High School Auditorium in Pittsfield, Mass. During July Miss Talley coached privately with Ernest Hutcheson of the Juilliard School of Music. . . . **Felicia Rybier**, pianist, made a joint appearance with **Celia Brace**, violinist, at the Mellon Art Gallery, Washington, on July 7. Mme. Rybier is the president of the Felicia Rybier Music Club which aids young artists embarking upon a professional career.

Jeanne Therrien, pianist, will play with the Gordon String Quartet on Aug. 13 in Hartford, Conn. Miss Therrien's busy schedule has included her third successful appearance on June 26 in Pittsfield, Mass., and her second appearance on June 30 in Boston. . . .

Singer will sing in the same opera house in August where two of his roles, among others, will be Pelléas and Romeo. Martha Lipton left for Rio on July 7.

Miss Bampton, and Messrs. Janssen and List will go to Buenos Aires about the first of August to appear in the opera season at the Teatro Colon from Aug. 10 to Sept. 30. It will be Mr. Janssen's sixth season in Buenos Aires.

Other singers starting later in the season will be Charles Kullman who will join his fellow artists in Rio on Aug. 2, Mimi Benzell, who left the United States July 14, and John Brownlee, who leaves Aug. 5. Leonard Warren, also of the Metropolitan, appears in Buenos Aires at the Teatro Colon from June 20 to Aug. 5. Torsten Ralf, of the Metropolitan, who is now in Stockholm fulfilling opera and concert engagements, sings at the Teatro Colon during the entire month of August and part of September.

Feruccio Tagliavini, tenor, will sing twenty performances in South and Central America and Mexico City where he will appear at the Opera Nacional in Mexico City. Dorothy Kirsten is singing at the Opera Nacional from June 23 to July 21, together with Enzo Mascherini, baritone, who will also appear in Chile, later in the season. Raoul Jobin, tenor, also sang in a series of opera performances at the Opera Nacional during June. There are noted in the report from Mexico which appears on page 38.

Migration Begins To South America

Artists Depart Daily for Opera and Concert in Neighbor Lands

Now taking place is the seasonal migration of singers, conductors and instrumentalists to South and Central America and Mexico where they will appear in opera, concert and recital in the principal cities of Brazil, Argentina, Chile, Peru, Uruguay and Mexico. Some of the artists putting the "Good Neighbor" policy into practice have departed, others are about to do so, and still others will follow in later weeks.

Among the conductors are Eugene Ormandy, at present in Rio de Janeiro, where he conducts five concerts, later appearing in Santiago de Chile where he will lead three, staying in South America from June 21 to the beginning of August. Sir Ernest MacMillan will conduct six concerts in Rio between Aug. 14 and Sept. 2. Others are Fritz Busch, who left for South America on June 16 to conduct opera and symphonic concerts in Buenos Aires, Montevideo, Lima and Santiago in June, July and August; Hans Kindler, who led three concerts in Santiago between May 31 and June 14, and William Steinberg who conducted six concerts in Rio between May 15 and June 17.

Among the instrumentalists, appearing in Mexico City are Alexander Uninsky, pianist, Aug. 23 and 25, and previously heard there in June, Albert Spalding, violinist, and Gyorgy Sandor, pianist, all as soloists with the Orquesta Sinfonica. William Kapell, pianist, leaves the United States on July 20 and will appear in Argentina, Uruguay, Rio and Sao Paolo, Brazil.

The greater number of artists going abroad is to be found in the ranks of singers, many of them artists from the Metropolitan Opera.

Departing the first week of July for the season at the Teatro Municipal in Rio were Rose Bampton, accompanied by her husband Wilfred Pelletier; Astrid Varnay, Margaret Harshaw, Herbert Janssen, Lorenzo Alvary and Emanuel List. Mr. Janssen will sing the roles of Amfortas, Wotan in Die Walkure, Sachs in Meistersinger and Pizzaro in Fidelio all at the Teatro Municipal. Martial

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Seattle Launches Mozart Theater

Abduction from the Harem Given in English — Linden Directs

SEATTLE.—The Mozart Theater, a new enterprise, gave its premiere performance, *The Abduction from the Harem*, on May 1. Impressive for the first local attempt of this kind, the production achieved a near professional status.

The Mozart Theater is directed by Eugene Linden, young conductor of the Tacoma Philharmonic, and a musician of vision. The excellent cast of young singers included Sten England as Osmin, who sang very well indeed. The two women in the cast, Martha Wright as Constanza, and her maid Blonda, sung by Vivian Durocher, both gifted singers, were well chosen; other members were Sosio Manzo, Belmonte; Delbert Anderson, Pedrillo; Edward Trombley, Pasha Selim, Ralph Hoibakh and Rodney Peck, Janissaries; and Alma Schauerman, as the captive. All participants filled their roles creditably and with easy stage presence.

The Mozart Theater is committed to Opera in English and in all the roles clarity of projection made the text understandable at all times. The English translation was the work of the director, Mr. Linden.

The orchestra of musicians from Seattle and Tacoma orchestras was



FOR THE ARCHIVES

Elie Siegmeister, Brooklyn composer, presents the original manuscript of his new work, *Sunday in Brooklyn*, to Ardian Van Sinderen, president of the Brooklyn Institute of Arts and Sciences, as Efrem Kurtz, conductor, looks on. Mr. Kurtz conducts its world premiere with the NBC Symphony on July 21.

Russian music in the Wilshire Ebell Theater on May 7 and 17.

The program was unusual in that it contained the First symphony by Tchaikovsky and the same composer's second Piano Concerto played brilliantly by Shura Cherkassky. The other "novelties" were Khatchaturian's *Masquerade*, an entertaining work, and Prokofieff's Children's Suite.

Louis Kaufman, violinist, was soloist in the Khatchaturian Concerto on May 17.

Giuseppe de Luca gave a wonderful exhibition of pure bel canto singing in old and operatic Italian classics, with a French group added, at Pasadena Civic Auditorium on May 2. Amelia Galli Curci, Mario and Ruth Chamlee and others from the Metropolitan's former list turned out to greet him.

ISABEL MORSE JONES

Lansing Season Ends With Pop Concert

LANSING, MICH.—The Lansing Symphony, conducted by Romeo Tata, concluded its season with a Pop concert on April 23. Gizi Szanton, pianist, was soloist in the Grieg Concerto. The orchestra presented a series of short selections which opened with the Overture to the *Merry Wives of Windsor*. The symphony association has announced four soloists for next year. They are: Robert Marshall, tenor; Glauco D'Attill, pianist; Edna Phillips, harpist, and Rosalind Nadell, mezzo-soprano.

E. S.

Los Angeles Holds Music Week Events

City Employees Symphony Makes Debut — Prizes Awarded

LOS ANGELES.—This city celebrated National Music Week with daily noon concerts in the City Hall, Mexican music one day, all-American the next, and programs by varied county and city band and choral groups on the steps of the City Hall in the Civic Center.

The City Employees Symphony under Arthur Babich, also conductor of the County Symphonic Band, was heard in the auditorium in the Los Angeles City Hall on May 8. The orchestra made its first appearance and was formally accepted in the official family by Mayor Fletcher Bowron. Music Commissioner and pianist Lester Donahue was soloist playing works by Liszt, Chopin, Griffes and Debussy.

Eight hundred youthful choristers gathered in Hollywood Bowl on May 12 for the grand finale. They were members of the 14 junior and senior youth choruses organized by the Civic Music Bureau under J. Arthur Lewis. Roger Wagner conducted their singing. Lauritz Melchior was the soloist singing Earl Robinson's *House I Live In* in honor of his imminent naturalization as an American citizen. The County Band played a group of semi-popular works and accompanied Melchior.

Cornel Wilde was master of ceremonies and Jeanette MacDonald and Nelson Eddy presented scholarship awards of \$500 each to Alice Darlene, mezzo-soprano, and Harold Wallace, baritone. They were winners in the "voice of the future" auditions held by the municipal music bureau.

The Los Angeles County division of the Music Teachers' Association awarded prizes to young contestants and presented them in concert the opening day of Music Week, May 5. Pasadena is having a music festival all the month of May with orchestra and choral programs in the Civic Auditorium under the general direction of Richard Lert. Pasadena's Boy Choir is led by Dr. J. H. Lynons.

The Santa Monica Symphony, directed by Jacques Rachmilovich, moved into the Los Angeles orchestra procession with two concerts of

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Private, Educational and Municipal Groups Offer Cash Prizes

Composition contests with awards ranging from instruments and accessories to prizes of \$1,000 are being sponsored throughout the United States. Among them are the following:

Los Angeles City-Wide Music Composition Contest

Open to citizens of Los Angeles between ages of 14 and 21. Categories: Orchestral compositions, cash prize \$250 and honorable mention award. Choral work: prize of \$150 for one choral work in English, with honorable mention award. Vocal solo:

prize of \$100 for best vocal solo with accompaniment, and honorable mention award. Opens July 1, closes Dec. 1, 1946. Address Bureau of Music, Room 190, City Hall, Los Angeles 12, Calif.

Ernest Bloch Award

Category: new work for three-part accompanied Women's Chorus based on text from, or related to Old Testament. Prize of \$150 and publication by Carl Fischer, Inc. Deadline, Dec. 1, 1946. Address United Temple Chorus, The Ernest Bloch Award, Box 736, Woodmere, Long Island, New York.

Hargail Music Press

Prize of \$25 awarded semi-annually for best work by student of High School of Music and Art of New York City. Initial award won by Manus Sasonkin for Sonata for violin and piano. Address Hargail Music Press, 130 West 56th St., New York 19, N. Y.

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Columbia University Band Award

First prize of \$100 and two honorable mentions to composers of original band compositions. Contest deadline, Nov. 1, 1946. Address Harwood Simmons, 601 Journalism Building, Columbia University, New York 27, N. Y.

Coleman-Ross Co. Competition

For work for oboe and string orchestra. Cash award of \$200, publication contract and guarantee of five orchestral performances in 1946-'47 with Joseph Rizzo, solo oboist of Kansas City Philharmonic. Deadline, Sept. 1, 1946. Address Coleman-Ross Company, Inc., 25 West 45th St., N. Y. C., New York 19, N. Y.

Jewish Music Council Award

Competition for work of Jewish content reflecting Jewish spirit. Categories: Award of \$1000 for work of symphonic dimension for orchestra of not more than 50, or concerto; award of \$500 for chamber orchestra work. Address Jewish Music Council Awards Committee, care of National Jewish Welfare Board, 143 East 42nd St., New York 16, N. Y.

Lytton Memorial Award, Chicago

For best musical composition on State Street Theme. Prize of \$1000 Victory Savings Bond to composer living in Chicago or suburbs. Deadline, Aug. 31. Address Chicago Business Men's Orchestra, 59 E. Monroe St., Chicago, Ill.

Chicago Singing Teachers' Guild

Tenth annual competition for W. W. Kimball Company Prize of \$100. Category: for best setting for solo voice with piano accompaniment of any text. Publication guaranteed. Address George Graham, Chicago Musical College, 64 East Van Bueren, Chicago 5, Ill.

Florence Mercur Piano Concerto Competition

Award of \$500 for piano concerto on American theme expressive of the New World from the Pilgrim Fathers to the present. Deadline, June 30, 1947. Work to be introduced by Miss Mercur, pianist, in 1947-'48 season. Address Paul Burton, 246 Fifth Ave., New York 1.

New York Violin Teachers' Guild

Second annual students' contest. Winners of awards and prizes: Young artists group, Hugh Brown, first; Norma Ferris, second. Senior group, Murray Klein, first; Vera Halleman, second; Melina Kayaian, third. Intermediate group, Faith Lillian, first; Stuart Warshauer, second; James Princiotti, third. Junior group, Nancy Cirillo, first; Eric Wicks, second; Larry Pitaro, third. Duet group, Gertrude Lundin and Nancy Cirillo. String quartet group, Gale Hafford, cello; Lori Courant, violin; Janice Knauth, violin, Mary Hafford, viola.

Composers Press, Inc.

Winners of \$100 cash award for 1946 Publication Award Contest: Quartet for flute and muted strings, Vivian Fine, New York City; O Do Not Ask, O Lord, anthem for mixed chorus and organ, Leon Verrees, Syracuse University, Syracuse, New York; Wings of A Dove, vocal solo with piano accompaniment, Granville English, New York City.

Stadium Concerts

(Continued from page 19)

from Rossini's Barber of Seville. He then favored the audience, which was highly applause, with two encores. Mr. Pearce was in his usual good voice and sang Cielo e mar from



At a rehearsal for Haydn's Creation given in Danbury, Conn., are (left to right) Burton Cornwall, bass; Rose Dirman, soprano; and Donald Comrie, director

Ponchielli's La Gioconda and La donna e mobile from Verdi's Rigoletto. Messrs. Pearce and De Luca later joined forces in two duets, Solenne in quest'ora from Verdi's La Forza del Destino and in a fantasy based on Neapolitan folksongs.

Miss Turner was heard to excellent advantage in Strida la vampa from Verdi's Il Trovatore and Leoncavallo's Mattinata. Miss Rondahl's voice was displayed only in the quartet from Rigoletto, but from this brief hearing gave the impression of sweetness and purity of tone.

Two Artists Signed By W. Colston Leigh

Ruggiero Ricci, violinist, and Glauco D'Attili, pianist, recently signed managerial contracts with W. Colston Leigh, Inc., according to Franklyn Smith, manager of the concert division.

Mr. Ricci's first major appearance after having served with the Armed forces came on June 10 when he played the Paganini Concerto with the ABC Symphony. Mr. D'Attili who was born in Rome came to the United States at the age of nine as a child prodigy. During the past season he appeared with Arturo Toscanini and the NBC Symphony playing the Martucci Concerto.

Carnegie Pops

(Continued from page 12)

two arias from Mozart's Figaro and songs from Lehar's Beautiful World and Kalman's Countess Maritza. Mr. Berini sang Schubert's Forelle, Du bist die Ruh and Ungeduld, several Viennese popular songs by Stolz, Sieczinsky and Strauss-Korngold and was heard with Mme. Bokor in a duet from The Gypsy Baron.

A Latin-American Night was given on June 21, under the baton of D'Arteaga. Also on the program were Carlos Ramirez, baritone; Rosa Linda, pianist; Fernando Vilches, saxophone, and Chiquito and his orchestra. Flores and De Cordova contributed Spanish dances to music by Lecuona.

At the final concert on June 22, there were two conductors, David Broekman and Ann Kullmer. Soloists were Gertrude Ribla, soprano, and Mary Lou Williams, composer-pianist. There were operatic excerpts, original works played by Miss Williams, also orchestral pieces by her, conducted by Miss Kullmer. Mr. Broekman conducted classical and modern works.



Graduates of the Cleveland Institute of Music Receiving Bachelor of Music degrees: (left to right, standing) Phoebe Campbell, voice; Flora True Bowen, composition; Gloria Busse, voice; Reta Biehle, piano, and (seated, left to right) Margaret Loomis, flute; Elisabeth Varley, voice, and Mildred Mueller, voice.

CLEVELAND, O.—Returning to the Cleveland Institute of Music from service with the United States War Department are Dean Ward Lewis and Major Arthur Loesser, associate head of the piano department, after three years in the Army.

Philip Farkas, newly-appointed first-horn of the Cleveland Orchestra, will teach horn in the Institute as of the beginning of the 1946-47 school year. Maurice Sharp, newly-appointed first flutist of the orchestra and teacher of flute in the Institute for many years, returns to the faculty after a year's absence in the East. Marcel Dick, first violist of the Cleveland orchestra, becomes a mem-

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Pupils of **Vera Nette**, teacher of singing and member of the faculty of the New York College of Music, are appearing in operetta, concert and over the radio. John Harrison Mooney, bass, was heard in the leading role of *The Student Prince* with the Opera Club, of Montclair, N. J., on May 15 to 18. George Lutz, baritone, appeared as a principal in *The Chimes of Normandy* in Brooklyn, May 24. Walter Early, baritone is currently on tour with the Hall Johnson Choir. Mrs. Nette presented several of her pupils in the college auditorium May 14, and in Steinway Hall on May 21. The singers included Mr. Mooney, Mr. Lutz, Elizabeth Hoel, Judith Glenn, Demetro Havrilak, Caesar Longo, Lila Asmus, Mr. Early and Bernadette Le Bourdais. Otto Herz was the accompanist . . .

A quartet of singers from the studio of **Millicent Frances Kleckner** were heard in a benefit concert for the Crippled and Disabled in their West 57th Street auditorium on June 1. The ensemble included

Cathleen Chambers, soprano; Veronica Cooney, contralto; William Stelling, tenor and Adam Miller, bass. The same ensemble, with Mrs. Kleckner at the piano, was heard in a recital of operatic arias and songs in the Beekman Tower Auditorium, on June 2. Presented on this occasion were Maria Cavalcanti, Leo Spagnoli, Shirley Beyer, Arturo d'Amico, Mae Errico, Doris Frucci, Felice Gesualdi, Beatrice De Marco, Mildred Schneider, Margherita Inzerillo, and Clara Wander, soprano.

Leslie Hodgson, teacher of piano, presented a group of his pupils in the Steinway Concert Hall on May 1, under the auspices of the New York College of Music. Taking part were Joan Haas, Loretta Chubatovsky, Kittie Christie, Lillian Catullo, Rosalind Solon, Jean Kumm and Donald Payne . . . **Robert Tabori** presented a group of his second-year voice pupils in the same auditorium on May 19. Those heard included Helen Spina, Charlotte Bellmont and Rachel Meltzer, sopranos; Eleanor Corrigan and Louise Macksood, mezzo-sopranos; Audrey Henderson, contralto; Daniel Loughlin, tenor, and James Powell, baritone. Accompaniments were played by Mr. Tabori and Ludwig Greenbaum . . .

George Armstrong, teacher of piano, presented two groups of his pupils in recitals in the Carnegie Chamber Music Hall on July 19 and 26. Taking part were Thelma Januzzi, Jeannette Tweten, Mathew Abruzzo, Robert La Rocca, Robert Durell, Barbara Junger, Rose Vasquez, Alford Lessner, Ingrid Siemering, Richard McCoy, Wilfred Loughlin, Geraldine Hufsinde, Kay Higgott, (Continued on page 36)

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For Violin

Moore's Down East Suite For Violin Is Published

Douglas Moore's Down East Suite for violin and piano (or orchestra), which has been played here from manuscript by Henri Temianka, has now been brought out by Carl Fischer, and a perusal of its pages serves to confirm the favorable impression it created at its premiere performance. This is racy music of the American soil, refreshingly spontaneous and saved from any suggestion of triteness in its realization of the native music idioms by the adept artistic hand of the composer. There are three movements, an Allegro con brio, a Molto andante of appealingly nostalgic character and a final Allegro moderato that is, in essence, a rollicking old-time barn dance. In this work the composer has permitted himself more uninhibited expression of his musical impulses than has sometimes, perhaps more often than not, been the case. (\$1.25).

Reviews in Brief

Pastorale, by Germaine Tailleferre, Elkan-Vogel. A charming little piece by one of the original French Six, almost naively straightforward melodically and simple harmonically in its piano part. Four pages. (80c).

Four Mazurkas, by Chopin, arranged by Bronislaw Huberman, C. Fischer. Ably made versions for violin solo, unaccompanied, of Chopin's mazurkas for piano, Op. 67, No. 2, and Op. 68, Nos. 1, 2 and 3. The first is carried over in its original key of G minor, while the remaining three are transposed from C to D, from A minor to G minor, and from F to D, respectively. All prove to be effective as violin vehicles. The four are published within one cover. (75c).

Etude in F Minor, Op. 25, No. 2, Etude in D Flat, Op. 25, No. 8, and Polonaise Militaire in A, Op. 40, No. 1, by Chopin, transcribed by D. C. Dounis, Mills Music. The original text of the Etude in double sixths, in D flat, is taken over intact, while the other two pieces are elaborated upon to make a violin virtuoso's holiday, the Etude in F minor being turned into an etude in double notes, sixths, thirds, tenths and so on, while the polonaise beloved of every piano student becomes a test of the most expert technician's skill in double-stopping. The piano parts have been adroitly adjusted. (\$1 each).

Chaconne from Partita No. 2, in D minor, for solo violin, by J. S. Bach, arranged for two violins by Samuel Applebaum, C. Fischer. A well-contrived arrangement, effectively carried out, with impartial treatment of the two instruments as regards difficulties and a general heightening of the original sonorities. (\$1.50).

Three Mazurkas by Eugene Ysaye, edited and fingered by D. C. Dounis, Mills Music. Expertly edited versions of the great Belgian violinist's mazurkas in G, A Minor and B Minor,



Douglas Moore Gregor Piatigorsky

Nos. 1, 2 and 3, respectively, compositions dating from the earlier years of the composer's career, when he was still uninfluenced by any school. (\$1 each).

Concerto for Hot Fiddle, by Paul Nero, and Modern Violin Moods, arranged by Paul Nero, C. Fischer. The concerto, published with a, for the most part, simply stated piano part, consists of three movements: the first, in varying tempo; the second, in the form of a slow Boogie Woogie and the third, designated as "in the groove but fast". The first contains a short cadenza; the third, a much longer one, broken in the middle to give the soloist a chance to improvise against a background of tom-toms. (\$2.50). The collection of Modern Violin Moods consists of a dozen familiar melodies as flavored with the jazz idiom. The foreword contains an avowal by the arranger that "though some may consider it sacrilege to jazz up spirituals such as Deep River or classics like the Bach Partita no ridicule is intended". That, however, does not dispose of the question of bad taste that enters in. (\$1).

For Cello and Piano

Variations By Piatigorsky On A Paganini Theme Issued

And now the Paganini caprice in A minor of which Liszt made a piano transcription and then Brahms made use as the theme for his famous set of 28 variations has again revealed its peculiar adaptability for variation purposes, this time for the special benefit of cellists. Gregor Piatigorsky has fashioned a set of 14 variations on it for cello and piano and the Elkan-Vogel Co. has published it as Variations on a Paganini Theme.

These variations have avowedly been designed as basically technical studies and as such they range pretty comprehensively over the whole field of cello technique, but at the same time they are essentially musical and equally important from that standpoint as well. As studies they show the designer's authoritative mastery of the instrument, while as a set of engaging musical pieces they are characterized by a happy spontaneity and a rich musical and architectural resourcefulness. Mr. Piatigorsky has herewith made another notable contribution to the

cello repertoire. A publishers' note specifically states that in public performance any of the variations may be omitted at the discretion of the performer but it is doubtful that any cellist would care to leave out even one. (\$2).

Reviews in Brief

Duet of Snow, by William T. Ames, Composers Press. An attractive three-page piece, of somewhat sad melodic character, interestingly harmonized. Well written in both cello and piano parts. (60c).

Synco-Rhythmicon, by A. E. Borodkin, Witmark. A knowingly contrived piece in varying moods, partly written in blues tempo, the rhythmical character being its salient feature. It calls for ready technical dexterity. Dedicated to Gregor Piatigorsky. (75c).

Now the Sheep Secure Are Grazing from Bach's Birthday Cantata, arranged by Frank La Forge, C. Fischer. An adeptly made version for cello and piano of the beautiful Bach air. (50c).

For Solo Voice, Secular

Two New Songs By Cadman Characteristically Melodic

Two new songs by Charles Wakefield Cadman, Where the Long Trail Winds, published by Edwin H. Morris & Co., and Clear the Way, issued by the Loren Publishing Co., find the widely experienced composer in his most spontaneously melodic vein. The first is a lilting setting of a poem by Katharine Bainbridge expressive of the joy in getting away from the soul-and-mind-imprisoning city to the woods, where the long trail winds, and is written with all the composer's familiar expertise and resourcefulness and clean-cut avoidance of any effects that might becloud the straightforward projection of the essential musical message. The music has an open-air freshness and joyousness, giving the song an immediate appeal, which connotes the virtue of being grateful from the singer's standpoint. It is published for medium voice. (50c).

Clear the Way! is in striking contrast in style as it is specifically a call to action and so breathes a semi-martial spirit. The verses by Charles Mackay exhort men of thought to be up and stirring, night and day, and men of action to aid and cheer them as they may. With the truly military ring and strong, driving rhythmic swing of his music, Mr. Cadman here achieves an exceptionally stimulating song. It, too, is published in one key, for medium voice (35c), and two choral versions of it, for four-part mixed voices and four-part men's chorus, are also available.

Reviews in Brief

Blow Softly, Maple Leaves, by Gena Branscombe, text by Arthur Stringer, H. W. Gray Co. A genuinely beautiful setting, sincerely conceived and nobly expressed, of an exceptionally fine poem of peculiarly apt significance now. For low voice, the compass being from A flat below the staff to E flat in the top space. (50c).

Ballerina, the Pizzicato from the Sylvia of Delibes, transcribed by Frank La Forge and supplied with both French and English texts by Georges LeMaitre Toupin, C. Fischer. The familiar ballet excerpt here emerges as an altogether charming, piquant song for the agile coloratura soprano voice. Placed in the key of C and plentifully supplied with high C's. (60c).

Old Age, by Albert Hay Malotte, words by Edmund Waller (1606-1687), G. Schirmer. An aptly conceived and melodically attractive set-

ting of old English verses of time-honored sentiment well expressed. For low or medium voice. (50c).

Smoky River, by Fay Foster, words by Florence Tarr, Ditson: Presser. An effective setting of an apostrophe to darkly flowing waters. (50c).

Everything That I Can Spy, by Gene Bone and Howard Fenton, words by James Stephens, Edwin H. Morris & Co. A setting of original character and imaginativeness and of vocal effectiveness. Issued for high and low voice. (50c).

My Song and My Love, by Julia Smith, words by Madeline Reed, C. Fischer. A fine song of spaciously contoured, far-flung melodic phrases, essentially grateful. A capital radio or encore song. Published for high and low voice. (50c).

For Chorus

More Settings By Gaul Of Words Of Great Men

The absorbing interest felt by the late Harvey Gaul in the revelatory religious utterances of famous historical characters of this country is further exemplified in From American Archives, a set of three settings by him for mixed voices of devotional paragraphs by Thomas Jefferson and Stonewall Jackson, now published posthumously by the Oliver Ditson Company (Theodore Presser Co., distributors). It seems that when Jefferson died he left a number of books in manuscript, among them his Commonplace Book and the Thomas Jefferson Bible. For The Spirit of the Lord Dr. Gaul used a Biblical text as re-written by Jefferson, while the text of Being of Beings was translated from the Latin by Jefferson and included in his Commonplace Book. The third chorus is a setting of All Glory Be to His Holy Name, a prayer from Stonewall Jackson's Supplications, the prayer Jackson is said to have uttered after he received in battle the wound that cost him his arm and later his life.

These choruses attest once more the extraordinary facility and resourcefulness that Dr. Gaul possessed in fashioning significant settings for sacred texts and his skill and imaginative power in achieving striking choral effects. Not only because of the interest inherent in the texts as a result of their sources but because also of the distinguished music in which those texts have been enveloped by a creative musician of unusual gifts who has left an uncommonly rich legacy of choral music to his country this set of choral works is to be commended to the attention of church groups. C.

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To Protect Composer's Rights

In recent years there has been an increasing amount of copying of copyrighted music all over this country. Even in educational institutions this has frequently been done, the "excuse" being offered that the music was not obtainable, that it was "out of print," a very handy "excuse" during the war years, when not only has much foreign music been unavailable, but a goodly amount of music of American publishers has similarly been out of print due to the shortage of paper.

The Music Publishers' Association of the United States, the ranking organization of the industry, has been in existence since 1895. Today it includes the majority of this country's leading music publishers and is greatly interested in taking measures to stop the illegal copying of music. But there must be a more earnest desire on the part of all who make their living from music, or who enjoy it as amateurs, to protect the composer's and publisher's rights, if the practice is to disappear completely and copies of the music be purchased, instead of copied by hand, or by one of the many mechanical processes available today. In fact these new processes make it easier for the person who wishes to infringe to do so, unless he meets with firm opposition on the part of the owners of the companies who engage in this new kind of music reproduction, by which is meant photostating, blue-printing, etc. Cases have been known where one printed copy was purchased and fifty made by a process.

Transcriptions and Reprints

There are two other matters which have come to the attention of the Music Publishers' Association, also infringements of copyright under our law. For the first, there is the electrical transcription studio, a relatively new business, which in the last decade has become a very flourishing one. Many singers, including prominent ones, engage these studios to make recordings of their performances. The studios do this and later, if the record turns out well, some of them sell copies not only to the performer but to the studio's clients. If the music in question is in the public domain, it does not concern the Association, but if it is copyrighted music, it is an infringement and concerns the Association very much. The selling of a transcription (recording) of a copyrighted composition without paying the legal fee to the publisher, who in turn pays the composer his share, is an infringement of the United States Copyright Law. But more than that, the electrical transcription studio must get permission from the copyright owner first, by signing a contract with the publisher, just as leading phonograph companies do and have done over the years.

In short, when a singer or player asks a recording studio to make a transcription, the studio must investigate the status of the composition. If it is a copyright, he cannot transcribe it, until he has secured permission from the publisher. All studios have been notified to this effect by the Association and it is to be hoped that the practice of depriving copyright owners of their rights will thus be checked.

One electrical transcription studio, during the regime of a certain orchestral conductor in New York, was engaged by him to transcribe all his performances, taking them off the air when his orchestra was broadcasting. Not only were these sold to the conductor in question, but copies were sold to many others who desired to own certain compositions not in the regular phonograph catalogues. This was, of course, a flagrant violation.

Finally, the reprinting of the texts of choral compositions, both long ones and brief part songs, in the programs

of choral societies, has always been done to add to their audiences' interest at their concerts. By reprinting the texts, the societies unwittingly violate copyrights, which, in some cases, are those of the music publisher and in others those of the book publisher. Often the poem belongs to neither, but is copyrighted in the poet's own name, in which case the society must receive permission to reprint the poem from the poet himself.

This year the Association of Male Choruses of America has been conferring with the Music Publishers' Association in an attempt to adopt a procedure whereby infringement of copyright shall be brought to an end. John F. Sengstack, president of the Music Publishers' Association, has reported that every co-operation toward reaching a happy result is being offered by the male chorus group. However, there are many choruses in the country not affiliated with the Association of Male Choruses and they too must observe the Copyright Law in the preparation of their program books. The law provides for an assessment of not less than \$250 for each separate infringement. The non-commercial or educational nature of the concert has no bearing on the matter.

Music Publishers' Association
Board of Directors
by A. WALTER KRAMER

Schuman Honored By Chicago College

Receives Degree—Conservatories and Sherwood School Hold Annual Commencements

CHICAGO.—William Schuman, American composer and president of the Juilliard School of Music, N. Y., received an honorary degree of doctor of music at the Chicago Musical College Commencement exercises in Orchestra Hall on June 20.

The College Symphony under Paul Stassevitch played Mr. Schuman's American Festival Overture. The College Chorus, conducted by James Barr, and student contest winners, also participated.

The 60th annual commencement of the American Conservatory of Music was held in Orchestra Hall on June 18. Soloists, who had been chosen in open competitions, were Peter Fyfe, Newman Powell, Dorothy Zoll, Christina Nicholas, Arlo Tatum, William Summer, Paul Glickman, Edalyne Bledsoe and Sylvia Sabonis McElroy. The Conservatory Symphony was conducted by Irwin Fischer.

Sherwood Music School's 51st annual commencement took place in Orchestra Hall on June 14. Leopold Foederl conducted the orchestra, and soloists were Norma Jean Hart, Shirley Setinquest, Helen Duskin, Martin Freedmann, James Hall, Wilma Jean Svatos, Louise Nagel, Robert Morton and Lila Moon.

At the Chicago Conservatory's annual commencement concert in the Studebaker Theater on June 16, Ludwig Becker conducted the orchestra, and soloists were Bernice West, Richard Blum, Stanley Rudick, Lanye Elton, Robert Sandy, Franz Benteler and Charlotte Chuchman.

R. B.

Pennsylvania Clubs Hold Convention

PHILADELPHIA.—The Pennsylvania Federation of Music Clubs held its 28th annual convention here from May 2 through May 4. Several musical programs enlisted the Drexel Institute Women's Glee Club, the Oak Lane Review Club Choral, the Matinee Musical Club Piano Ensemble, Orchestra and Vocal Ensemble and

the Philadelphia Music Club Chorus. Performing opera groups were from the Academy of Vocal Arts, the Matinee Musical Club and from the Wilkes Barre Mozart Club.

Speakers at the dinner at the Sylvania Hotel were Frances McCollin, Paul J. Weaver, George King Raudenbush, Louis J. Wersen, James Frances Cooke, Frances Elliott Clarke and Herbert J. Tily. Mrs. C. Arthur Bullock presided. The dinner also introduced choices for the 1946 winning compositions.

At the banquet in the Warwick Hotel on May 3 the principal address, "Music Education of Tomorrow," was given by Olga Samaroff and the musical program features Barbara Troxell and Joseph Battista, winners of the Young Artist Auditions. The last day of the convention was devoted to junior activities with soloists and choral organizations as participants in the program.

W. E. S.

Atwater Kent Radio Auditions Resumed

LOS ANGELES.—The Atwater Kent Radio Auditions of 1946 will be conducted in Los Angeles, resumed for the first time since 1933. Mr. Kent is directing it from his home in Beverly Hills.

Preliminary auditions have been announced for July and August and the finals will be conducted for eight prizes totalling \$10,000 in the early fall with a radio broadcast as part of the winners' receipts.

The auditions will be for any singer ready for professional debuts between the ages of 18 and 29. Further information may be obtained from the Atwater Kent Foundation, P. O. Box 1511, Hollywood 28, California. Neither race, citizenship, place of birth, permanent place of residence, nor amount of training will have bearing on an applicant's eligibility.

I. M. J.

Gallery Concerts Attract Washington

WASHINGTON, D. C.—At the National Gallery of Art, the Sunday evening concerts in the East Garden Court gave the capital interesting musical fare all through the period when elsewhere the winter season was done and the summer season not yet in bloom.

Among the best of these concerts are always those played by the Gallery Sinfonietta, with the Gallery's Mu-

sic Director, Richard Bales, conducting. On May 12, for instance, he had as his soloist, Lillian Evanti, the distinguished Negro soprano, who sang arias by Mozart, Verdi and Bizet, and two spirituals.

The next Sunday's concert listed Bach's Violin Concerto No. 2, Tchaikovsky's Serenade in C Major, and Handel's Concerto Grossino in D minor, contrasting pleasantly with Dubensky's Gossips and Bales' own arrangement of Vermland from Hanson's Scandinavian Suite.

On June 2, Mr. Bales conducted Mozart's Requiem with the Cathedral Choral Society, soloists, and sinfonietta in a performance that was notable.

One of the most rewarding concerts at the Gallery was that played June 16 by the Gordon String Quartet, which introduced to Washington William Schuman's Quartet No. 3.

AUDREY WALZ

Gutekunst Elected Voice Teachers Head

At a recent election of officers of the New York Singing Teachers Association, Carl Gutekunst was elected president.

Other officers are Walter Goldie, first vice-president; Amy Ellerman, second vice-president; Edward Harris, third vice-president; Harold Luckstone, treasurer; Vera B. McIntyre, recording secretary; Melanie Guttman-Rice, corresponding secretary, and Cecile Jacobson, registrar.

Besides being president of the association, Mr. Gutekunst is secretary of the American Academy of Teachers of Singing, and treasurer of the National Association of Teachers of Singing. He has been acting in an advisory capacity for the singers division of the Veterans' Administration and the U. S. Employment Service. The Ward Sings, which Mr. Gutekunst started at St. Albans Naval Hospital a year and a half ago, have grown to considerable proportions. He is a member of the National Music Council and was one of the judges in the Naumburg Auditions this season.

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Studios

(Continued from page 33)

Marjorie Friedman and Helen Impelizzi . . . Suzanne Friedberg, pianist, pupil of **Raissa P. Tselentis**, gave a recital in the Steinway Concert Hall on June 25 . . .

Two piano recitals, on June 12 and June 22, respectively, were given at the Carnegie Chamber Music Hall by pupils of **Mme. Hedwig Kanner Rosenthal**. At the first of these events there appeared Douglas Johnson, Charles Rosen, Hans Heidemann, Stella Halpern, Herman Arminski, Neil Levenson, Lester Taylor, Eddy Jones and Dora Perelman. Participants in the recital on June 22 included Gertrude Rennert, Benno Kohn, Lilian White, Kurt Kohn, Mary Bamberg.

Sidney Sukoenig, pianist and teacher and a member of the faculty of the Juilliard School of Music presented six of his pupils in recital in the Town Hall on June 8. Those taking part included Norma Wertheim, John Robertson, Ruth Srebnick, Rita Kaftal, Ralph Lambert and Lillian Berger. Mr. Sukoenig was at the second piano in several of the numbers. Works performed were by Mozart, Beethoven, Frescobaldi-Bartok, Chopin, Medtner, Kabalevsky, Franck and Saint-Saëns. Joyce Barnes, pianist, pupil of **Rose Raymond**, gave a recital in the Community Church at Great Neck, L. I., on the evening of June 21. Rosalia Adragna, soprano, and Pasquale Verdure, bass, pupils of the Caputo Conservatory of Musical Art, were heard in a joint recital in the Carnegie Chamber Music Hall on the evening of May 21, for the benefit of the Musical Education Fund, Inc.

Peabody Holds June Graduation

Howard Hanson Outlines Responsibilities and Opportunities of Graduates

BALTIMORE.—Howard Hanson, director of the Eastman School of Music, was the principal speaker at the graduation ceremonies at the Peabody Conservatory of Music, June 1. In his address to the graduates and students he emphasized the opportunities and the responsibilities of United States musicians in leadership in cultural, educational and artistic phases of musical development.

This challenge to face the problems of present advancement of music in the country, to form new models of instruction, and above all to find a welding of music with lyrical, theatrical expression, with an aim towards indigenous operatic creation stressing use of vernacular, gave food for thought to the graduates and the audience.

Reginald Stewart, director of the Peabody Conservatory of Music and conductor of the Baltimore Symphony made the announcements and Dr. Hall Pleasants, president of the board of trustees conferred the honors to the members of the graduating class.

Special awards were given to Helen Ruth Yoskowsky, Leigh Martinet, John Travers, Olive Haris, Rilla Rowe, Shura Dvorine, Virginia Reinecke, Arlette Tetu Wilson, Seymour Fink, and Jean Eichelberger. Scott Watson and Arlette Tetu Wilson were given diplomas. Jean Beatrice Eichelberger gained the master of music degree.

Bachelor of music degrees were awarded to Scott Watson, Ruth Sinclair Kaigler and Vivian Watson. School Music Degrees were presented to Doris Horwitz, Ann Catherine Jenson, Kathryn H. J. Johnson, Osmar Paul Steinwald, May Katherine Tripp, Katherine Lois Whitelock and Helen Ruth Yoskowsky.

Teachers' Certificate were M. V. Covington, J. M. Flexner, M. Graham, M. L. Harria, Z. Klitenic Anna Hsia-Koo, S. Lupton, F. M. Minor, F. C. Petrich, J. L. Reigner, J. M. Schnebly, D. L. Schonbach, H. R. Yoskowsky, (in piano); E. M. Combs, T. Dunn, M. L. Meader, D. Quennell, R. E. Wilmer, (in organ); E. Lawler, J. Swart, (in voice), D. Horwitz, J. F. Lanzilotti, (in violin), Leigh Martinet, (in horn). Miss Koo who received her teachers' certificate came to America in 1943 from Chungking, China to study at the Peabody Conservatory. She is the daughter of Y. C. Koo, Chinese Vice Minister of Finance.

The graduation exercises concluded with selection presented by the Peabody Chorus under Ifor Jones. Arlette Tetu Wilson and Scott Watson who received artist diplomas prefaced the exercises with brilliant demonstrations as solo pianists.

FRANZ C. BORNSCHEIN

and by Otto Herz, for Miss Avery and Miss Mancini. The orchestra for the operatic excerpts was conducted by Siegfried Landau.

Three Study Groups Present Piano Music

ELIZABETH, N. J.—An evening of piano ensemble music was given in the Auditorium of the Y. M. C. A., Elizabeth, N. J. by three study groups under the direction of Ethel Glenn Hier on June 4. Quartet arrangements of the symphonies and duos for two pianos ranged from Gluck to Peter de Rose's Deep Purple. The performers were Donald Collins, Edwin Copeland, W. H. Fearn, Robert Craft, R. L. Johnson, Leon Joslin, B. F. Judson, C. Knerr, R. Manuel, C. F. Mueller, H. E. Manvel, Walter McDowell, Edna Sengstack, C. L. Storms, Louise Unglaub, E. S. Waller and W. S. Washburn.

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Baylor University Ends Musical Season

WACO, TEX.—Baylor University has just completed an unusually successful year of musical achievement. The Baylor Golden Wave Band, Richard Morse, leader with Percy Grainger as conductor and piano soloist, was the climax of the season.

Among new artists on the faculty, Storm Bull, pianist, made three concert appearances with the Baylor Symphony, Daniel Sternberg conducting. A chamber music program of music by Grieg brought Lino Bartoli, violinist and Mary Elizabeth Smith, cellist.

Gilbert and Sullivan's *The Gondoliers* was given under the baton of Daniel Sternberg on April 29 and 30. The final symphony concert featured five soloists with orchestra on May 24, Daniel Sternberg, conducting.

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AS NATIONAL GRAND OPERA ENDS SEASON

At New Jersey performances, from the left: Armando Agnini, George Sebastian, Ramon Vinay, Giuseppe De Luca, Pietro Cimara and Georgio D'Andria

National Opera Completes Season

Giorgio D'Andria and his National Grand Opera Company completed their fourth successive season with the Essex County Symphony Society in Newark on May 27, having presented during the series the operas *Madama Butterfly*, *Faust* and *Aida*, with such stars as Zinka Milanov, Ramon Vinay, Giuseppe De Luca, Stella Roman, Winifred Heidt, Eugene Conley, Vivian Della Chiesa, Alexander Sved, Mario Berini and Nicola Mosciano.

Mr. D'Andria's opera company also offered *Aida* and *Butterfly* in New Haven, Conn., and *Tosca* in Hartford, Conn., with Giovanni Martinelli, Hope Garvan, Mr. Sved, Alessio de Paolis and Lorenzo Alvary. Carlo Edwards conducted. Armando Agnini was stage director for all performances.

Opening his season late in September, Mr. D'Andria plans to extend his transcontinental tour by adding several major cities to his itinerary. He will also again present his company with Metropolitan Opera singers in Havana early in October.

Adelaide Gescheidt Presents Pupils in Recital

Adelaide Gescheidt presented four of her pupils in recital in her studio on the afternoon of May 12. The first part of which was devoted to four groups of interesting songs sung by John Pettersson, tenor, who gave artistic interpretation to works of Scarlatti, Wolf, Rachmaninoff and Crist. Alonka Albok, soprano followed in an effectively sung group by Handel, Korngold, Sandoval and Strauss. Hayes Gordon, a bass-baritone was cordially received in songs by Schumann, Schubert and Rachmaninoff, and Jorie Livingston, soprano, sang convincingly numbers of The second part of the program was Handel, Paladible, Godard and Ware. of operatic excerpts sung by the same singers. Arias were sung from *La Forza del Destino*, *Louise*, *Die Walküre*, *Cavalleria Rusticana*, *L'Africana* and *La Traviata*. Rudolph Schaar was the accompanist for the entire program.

Hunter College Opera Workshop Gives Operatic Scenes

A program of excerpts from six operas was given by the opera workshop of Hunter College in the college auditorium on the evening of June 14. The operas represented were *Don Giovanni*, *La Bohème*, *Aida*, *Ernani*, *Il Trovatore* and *The Tales of Hoffmann*. Taking part were Helen Autier, Nathaniel Shub, Etta Prince, Herbert Nystrom, Walter Brandin, Adolphe Kebert, Robert Falk, Jean Ellsmerman, Ruth E. Henry, Beatrice Fenter, Lucille Lewis, Leonardo Minaudo, Bert Jahr and John Kuhn. The stage director was Josef Turnau and Felix Wolfe was at the piano.

Josef Wagner to Teach In St. Louis During Summer

Joseph Wagner, pianist and teacher, has been engaged by the St. Louis Institute of Music to teach its piano master class during the summer season. Mr. Wagner appeared as soloist

in that city recently with the Bach Festival Orchestra and also gave an all-Bach recital. He has also been engaged for a solo appearance and with the CBC Symphony in Montreal in July.

Concert Given for Benefit Of MacDowell Colony

A concert was given in the studio of Charles Haubiel for the benefit of the MacDowell Colony on the evening of April 28. Taking part were Georgia Graves, soprano; Frances Blaisdell, flutist; Ethel Glenn Hier, and Mrs. Raubiel, pianists, and Conrad Forsberg, accompanist. Works by Mme. Hier and Mr. Haubiel figured on the program.

Joseph W. Clokey Resigns As Dean at Miami

OXFORD, OHIO.—Joseph W. Clokey is retiring as dean of the School of Fine Arts at Miami University in order to devote his entire time to musical composition. Mr. Clokey, after 18 years of service, will remain on the staff as professor of creative music. He will be succeeded by Gordon Sutherland, formerly on the music staff of Pomona College in Calif.

Salzedos Re-open Harp Colony in Maine

Carlos Salzedo and Marjorie Call Salzedo, co-directors of the Summer Harp Colony of America, in Camden, Maine, were scheduled to re-open their summer sessions on June 10. Besides harp instruction, Mr. and Mrs. Salzedo have special classes for the training of orchestral harpists. Several of their advanced pupils are scheduled to appear in joint recitals in and around Camden.

Mieczyslaw Munz Joins Peabody Faculty

BALTIMORE.—Mieczyslaw Munz will join the piano faculty of the Peabody Conservatory of Music in Baltimore for the season 1946-47. He will be a non-

resident teacher commuting from New York once a week. He will continue his New York teaching activities throughout the summer and next season.

Pierre Monteux to Teach Conducting During August

Pierre Monteux, conductor of the San Francisco Symphony, will again hold classes in conducting at Hancock, Me., during the month of August. The class will be limited to 25, of which six outstanding students will be selected for individual instruction. Particulars may be obtained from Joseph Barone, Bryn Mawr, Penna.

Moritz Bomhard Joins Deertrees Theater Faculty

Moritz Bomhard, formerly of the faculty of the Cincinnati Conservatory of Music, and before entering the Armed Forces, conductor of the Princeton University Orchestra, has joined the faculty of Deertrees Theatre at Harrison, Me., of which Enrica Clay Dillon is director.

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Opera Season Opens in Mexico City With Presentation of Gounod's Faust

By SOLOMON KAHAN

MEXICO CITY

WHAT promises to be an uncommonly brilliant opera season was inaugurated by the Opera Nacional at the Palace of Fine Arts on June 11. Gounod's *Faust* was the opera chosen to open the 10 weeks' season. Jean Morel conducted a first class performance in which Raoul Jobin sang the title role, Ezio Pinza was the Mephisto and Christina Caroll, coming at a late hour to the rescue of the indisposed Stella Roman, embodied Marguerite. Vocally as well as dramatically she delighted the audience. Miss Roman recovered sufficiently to appear in the second representation of Gounod's opera. Others in the work were Marion Bell, as a very acceptable Siebel, Josefina Aguilar as Martha and Carlos Morelli as Valentin. William Wymetal, who again this year is staging the works given by the Opera Nacional, shared honors with Mr. Morel and the singers.

Every opera is receiving two representations and three special performances apart from the regular ones which have been planned. The outstanding artists scheduled for the current season are Lily Pons, Stella Roman, Dorothy Kirsten, Ellabelle Davis, Winifred Heidt, Norina Greco, Marion Bell, Christina Caroll and Josefina Aguilar among the women with Ezio Pinza, Raoul Jobin, Ferruccio Tagliavini, Eugene Conley, Ramon Vinay, Enzo Mascherini, Carlos Morelli, Roberto Silva, Ivan Petroff, Gerhard Pechner and Virgilio Lazzari, among the men. A number of local artists are also participating in the performances. The chief conductors of the season are Jean Morel, Humberto Mugnai, Walter Herbert and Richard Lert, with Eduardo Hernandez Moncada in charge of the chorus.

Roman Sings Butterfly

Puccini's *Madam Butterfly* was offered as the first non-subscription performance. Stella Roman endeared herself to the Mexican public immediately. The writer has seen few Cio-Cio-Sans who could surpass her in Mexico and elsewhere. The excellent Mexican contralto, Concha de los Santos, was a sympathetic and touching Suzuki. Eugene Conley sang the role of Pinkerton with beauty of voice and played it with dramatic sincerity and straightforwardness. The Consul was assumed by Enrique Torres Gomez. Humberto Mugnai conducted capably as he did in the ensuing *Bohème*. Participating in the earlier Puccini opera were Stella Roman, as Mimi, Eugene Conley, as Rodolfo, Ezio Pinza, as Colline, Carlos Morelli as Marcello. Christine Carrol furnished an extremely sprightly Musetta.

Among the other works scheduled for the current season are Don Giovanni, Romeo and Juliet, Carmen, Tosca, Samson and Delilah, Traviata, Otello and Aida.

Of the 17 weeks' season by the Orquesta Sinfonica de Mexico five pairs of concerts have already been given. The presence of the President of Mexico at the opening event lent luster to the occasion. Beethoven dominated the program with the Fifth Symphony and the C Minor Piano Concerto, notably performed by the Mexican pianist, Angelica Morales, widow of the late Emil Sauer. Carlos Chavez conducted the concert, which further included Stravinsky's Firebird Suite and the Tristan Prelude and Love Death. The second pair of concerts offered Beethoven's Coriolanus Overture, the Brahms Double Concerto (with Louis Kaufman, violinist,



Opera singers Norina Greco and Eugene Conley go sightseeing

and Irme Hartmann, cellist) and, for the first time here, a performance of Mahler's First Symphony. This was the first presentation of any Mahler work in the 18 years of the orchestra's existence.

Beethoven's Missa Solemnis, in a much better interpretation than last year's, made up the program of the third pair of concerts. Luis Sandi, conductor of the Madrigalist Choir, led the Choir of the Conservatory in this work. The solo quartet consisted of Ana Maria Feus, soprano, Concha de los Santos, contralto, Alfonse Caronne, tenor, and Pedro Garnica, bass. Prokofieff music made up the backbone of the fourth pair of concerts. Carlos Chavez conducting the Russian composer's Classical Symphony and the first local hearing of his Fifth Symphony. Chavez's Piano Concerto followed, the solo part played by Georgy Sandor. As at previous hearings of the concerto the response of the hearers was by no means unanimous.

A memorable ovation was given Paul Hindemith who conducted two concerts including his own works. These were the Symphonic Metamorphoses on a Theme by Weber, the overture to the ballet Cupid and Psyche and the Mathis der Maler Symphony. Other modern composers who will presently be heard here in performances of their own compositions are Darius Milhaud and Igor Stravinsky.

A visitor from the United States who created a strong impression when he conducted two concerts of the Orquesta Filarmonica was Efrem Kurtz, of Kansas City. Assisting him as soloist was Jascha Heifetz, who was heard in Mozart's D Major Concerto and the Violin Concerto of Brahms. Mr. Kurtz made a strong impression by his performances of the Gayne Suite by Khatchaturian, part of which the guest leader had to repeat in response to applause. Beethoven's Seventh Symphony was also a triumph for Mr. Kurtz. If possible, he created an even bigger impression at his second concert when he gave the Fifth Symphony of Tchaikovsky, Haydn's Symphony in G and Prokofieff's March, Op. 99. The soloist at this concert was Witold Malczynski, who was heard in Chopin's F Minor Concerto.

Mr. Malczynski has been heard here in three piano recitals, one of them devoted exclusively to Chopin. All of them attracted capacity audiences. Another pianist whose recital appearances have gained much favor in Mexico was Angelica Morales,



Louis Kaufman, violinist; Irme Hartmann, cellist, and Carlos Chavez, conductor of the Orquesta Sinfonica de Mexico, during a rehearsal

whose recent activities have included a number of appearances in the provinces as well as solo performances with the orchestras of Jalapa and Guadalajara.

Mr. Heifetz, for his part, gave three recitals that completely filled the main hall of the Palace of Fine Arts. Five arrangements by Mr. Heifetz of as

many pieces from *Porgy and Bess* were local novelties.

The Chamber Music Association recently offered a delightful program which included Mozart's G Major Duo for violin and viola, played in admirable style by Aurelio Fuentes, violin, and Francisco Gil, viola. Schubert's Quartet in E flat was another contribution. Schumann's Dichterliebe cycle was sung on the same program by the gifted Mexican soprano, Consuelo Castro Escobar. Other song recitalists heard here of late were Maria Bonilla, who showed admirable talents in numbers by Bach, Beethoven and Brahms; Josefina Aguilar, contralto, who undertook Mahler's Kindertotenlieder, and Maria Bonilla, soprano, who with Miss Aguilar, was heard in duos by Handel, Schumann, Mendelssohn and Dvorak.

An auspicious Mexican debut was lately made by a young American artist, Dorothy Judy Klein. Another interesting evening was provided by the double bass virtuoso, Guido Calignani.

A new symphony orchestra to be called the Orquesta de Filarmónicos de Mexico is to be inaugurated during the coming October. It will be conducted by Vladimir Shavich, formerly of the Syracuse, N. Y., Symphony. The orchestra is being organized under the auspices of the music section of the Union of Artists and Workers of the Mexican movie industry and of the Association of Mexican Movie Producers.

Steinberg and Brailowsky in Rio

By LISA M. PEPPERCORN

RIO DE JANEIRO

THE two major events in June were the first appearance of William Steinberg as guest conductor of the Brazilian Symphony and the series of piano recitals by Alexander Brailowsky.

Mr. Steinberg, substituting for Karl Krueger at the last moment, opened the series to be given by guest conductors. He will be followed by Eugene Ormandy. Mr. Steinberg led two pairs of subscription concerts and two more orchestral concerts which were the beginning of a new series of 10, open to non-orchestral subscribers, as well as one popular concert.

Mr. Steinberg succeeded well, although the performances as a whole were sometimes uneven. For the orchestra, after five years under the baton of its suave regular conductor Eugene Szenkar, it was a new experience. Mr. Steinberg's dramatic conception of Brahms' Fourth Symphony, was well done on the first evening and Strauss' Don Juan was exemplary at the second concert. Of particular local interest was the first performance here of Shostakovich's First Symphony, which won wide and enthusiastic appreciation. Beethoven's Third Leonore Overture and the Chausson Symphony were also conducted by Mr. Steinberg—the latter a welcome revival here. Overtures by Wagner—those to The Flying Dutchman and Rienzi, and the Prelude to Lohengrin, were played without interruption and, as the program note said, "as though the three were movements of a symphony."

The obligation by Brazilian law to include a certain percentage of music by Brazilian composers in every concert or series of concerts, made us hear Paysage by the late Francisco Braga and Villa-Lobos' Bachianas Brasileiras, No. 2. The latter was present at the concerts and was applauded on both occasions.

Alexander Borovsky, pianist, made his debut for the members of the Cultura Artistica with an all-Bach recital. Then Alexander Brailowsky began his series of four subscription

and many extra recitals drawing queues to the box-office such as those which had previously only been seen for Toscanini. He gave one concert with orchestra playing music by Beethoven, Chopin and Tchaikovsky. His audiences were frantic in their enthusiasm, the girls and ladies waving handkerchiefs and the town was decorated with posters reading "Salve Brailowsky" (Welcome Brailowsky).

Violinists were presented, not during the subscription series, but rather as a sideline, on Sunday mornings at the Cinema Rex, where the Brazilian Symphony is giving popular concerts. Of two concerts under discussion, one was led by Mr. Steinberg and the other by Jose Siqueira, president of the orchestra. At the former, the soloist was the American Henry Siegel playing the Bruch Concerto. Since the beginning of the season he has been engaged as concertmaster of the orchestra. At the second, the young Polish violinist Henryk Szeryng, played Bach, Beethoven and Brahms. He also gave an interesting recital for the Cultura Artistica.

On May 23 the Sociedade do Quarteto gave the 12th concert since its foundation at which the Iacovino Quartet played Beethoven's Op. 18, No. 2 and the First Quartet of the Brazilian composer Luiz Cosme. The latter sounded well and has a personal, though not an original quality. The Sociedade Brasileira de Musica de Camera gave a concert including music by Franck, F. de Giardini and Vivaldi and at its last concert presented the American flutist David Van Vactor. The program included a Suite by Van Vactor played by the composer and Moacyr Lizerra, first flutist of the Brazilian Symphony. Quite original, it was much applauded.

Plans for the opera season are proceeding insofar as the names of the artists and the works to be performed have been announced. It is said that the opera season which traditionally begins on Aug. 1, will this year start early in July and open with three German operas: Tristan, Walküre and Rosenkavalier. It is planned to do Pelléas et Mélisande, several Italian and two Brazilian operas.



DOWN MEXICO WAY
Maryla Jonas, pianist, adds charm to a decorative setting in Mexico City

Roman



REFRESHER COURSE
Eleanor Steber spends part of her vacation at Pocono Manor, Pa.



Cosmo-Sileo

ON THE REBOUND

Todd Duncan gets a few pointers on the use of the boomerang from John Dudley, a native of Australia, where Mr. Duncan will tour.



HOLD THAT NOTE!

Duke Ellington (right) encourages Salvatore Baccaloni (left) as Gracie Fields and Charles Trenet, French singer, lend assistance at a cocktail party celebrating the signing of the Duke's new contract with Musicraft Record Company



Bob Lavelle

DUST-PROOF

James Melton (left) and the young Henry Ford at the Indianapolis Speedway in the goggles and wrappers of another day



Ben Greenhaus

FLIGHT ONE

Giacomo Vaghi, new bass of the Metropolitan, leaves with his wife for Teatro Colon appearances



Ben Greenhaus

FLIGHT TWO

Claudio Arrau and his wife at the airport. The pianist will soon return from his fourteenth tour of South America



BY YOUR LEAVE

First Lieutenant Ernest McChesney (right) says good-bye to Colonel Mercer Walter as he leaves the Army's ranks to rejoin those of his fellow singers

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